

GEMS

Written by

Christopher Moshier

640 Maris Run
Webster, NY 14580
(585) 545 0987

1 EXT. THE VALLEY OF MOGOK - EASTERN ASIA - DAY 1

A jeep travels down a dirt road towards the mountains ahead parking once its destination has been reached.

RAFEAL HARMON, a rugged Frenchman in his mid-forties who looks like he just walked out of an Indiana Jones movie, exits the passenger side of the vehicle. He advances towards the mountain-scape where several men wave shovels and picks above their heads cheering for their new arrival.

JIMON, one of the miners, a skinny native, sporting a very pleased expression on his face advances to Rafael trying his best to speak English.

JIMON
We ARE rich. WE ARE RICH, MONSIEUR!

RAFAEL HARMON
That's yet to be determined.

Jimon leads Rafael past the crowd of miners to the base of a nearby mountain. Both men begin to climb.

2 EXT. RUBY RIDGE 2

The men reach the top of the mountain. Jimon, still showing that same pleased expression, points Rafael where to look below.

Rafael's eyes open wide as thousands of sparkling lights hit his face.

RAFAEL HARMON
Oh my god.

The two men look down into the valley where sits the biggest find of rubies that history has ever seen.

RAFAEL HARMON (CONT'D)
(Whispers to himself.)
I'm going to be rich.

3 INT. ENGLAND 3

DOUGLAS MCELHANEY, a well dressed man in his 70s, works at his desk while cradling a unlit pipe between his teeth.

His secretary, DORIS, enters the room to interrupt.

DORIS
Excuse me, sir.

DOUGLAS
Yes, dear. What do you have for me?

DORIS
The Gems Protocol. It's active.

Douglas clearly shows the urgency of this news reflected in his expression.

4 EXT. ROME, ITALY 4

Establishing shot.

5 INT. GSA (GLOBAL SECURITY AGENCY) - PARKING LOT 5

Typically unshaven and as always a little worse for wear, ANDREW DECARLO, middle 30s, exits his car.

His cell phone rings.

Decarlo makes sure he knows who's calling before he answers. The caller ID shows "McElhaney".

INTERCUT AS NEEDED

DECARLO
Douglas?

DOUGLAS
Where are you?

DECARLO
Just got back from the airport.
Walking to the office as we speak.
Why? What's going on?

DOUGLAS
The Gems Protocol has gone live.

Decarlo becomes intent and focused.

DECARLO
Details.

DOUGLAS
The Valley of Mogok. A substantial
find of rubies have been uncovered
about four hours ago.

DECARLO
A private dig?

DOUGLAS

Private contractor, correct, fully sanctioned by both local government and the European Union.

DECARLO

You think it's enough to draw him out?

DOUGLAS

My intelligence is good, Andrew. You have my authority to act, but the team needs to be small. You get to many heads on this its going to send up red flags.

DECARLO

You know who'll I send.

DOUGLAS

I think it's time.

DECARLO

Who's the contractor.

DOUGLAS

A Frenchman - Rafael Harmon.

DECARLO

What about the people working under him?

DOUGLAS

Harmon has a solid reputation. He treats his people good. We may be talking a billion dollar find here. The locals could never dream of seeing that kind of money. I find it hard to believe anyone would double cross him.

DECARLO

Guns?

DOUGLAS

No local military. Harmon has hired guns. A private security firm I imagine.

DECARLO

How much time we got.

DOUGLAS

I'm hoping an hour or two before it becomes general knowledge. Hopefully that's enough time to jump-start the operation.

DECARLO

Consider it jump-started.

6 EXT. REPUBLIC OF SAN MARINO 6

A white van is parked on the outskirts of a warehousing facility.

7 INT. WHITE DELIVERY VAN 7

SAPPHIRE ALBERTINI, an attractive women in her mid 20s, monitors the van's surveillance equipment along side her partner MARKO RICCI.

Marko spots a black town car on one of their screens driving towards their location.

MARKO

What the hell is this?

The car stops a few feet away.

A MAN gets out of the passenger side door proceeding towards the van.

The black town car drives away.

Sapphire and Marko pull their firearms from their holsters as Marko opens the back door.

SALVATORE MORETTI makes haste into the van ignoring the guns.

SALVATORE

Relax. Code is Dolce Di Fichi. Salvatore Moretti, GSA. I'm your replacement.

With Salvatore now inside the van, Marko quickly closes the door.

MARKO

Who's replacement?

Salvatore nods towards Sapphire.

SALVATORE

Hers.

SAPPHIRE

What? Why?

Salvatore hands Sapphire a BlackBerry he's pulled from his pocket and proceeds to make himself comfortable at one of the monitoring stations.

Sapphire reluctantly takes the device putting the speaker to her ear. Decarlo is on the other end.

SAPPHIRE (CONT'D)

Yes.

DECARLO (O.S.)

(Through the BlackBerry.)

I'm pulling you out.

SAPPHIRE

How? We went dark? We're not even supposed to be having this conversation.

DECARLO (O.S.)

(Through the BlackBerry.)

Sapphire. I'm sorry. I know I'm jeopardizing your operation. Something far more important has come up.

SAPPHIRE

There are other agents.

DECARLO (O.S.)

(Through the BlackBerry.)

Yeah, darling - but the problem is none of them are you. I've clearance from the top. We're going after Mo-Wang.

Unable to think of what to say next Sapphire looks towards Marko who is understandably curious as to what's transpiring.

8 INT. GSA - DECARLO'S OFFICE

8

Decarlo stands in his office with his BlackBerry in hand looking intently at the wall. At this point the audience doesn't know what he's looking at.

DECARLO

Sapphire?

SAPPHIRE
 (Through the BlackBerry.)
 I heard you, sir.

DECARLO
 Good. The car will be making
 another pass. Make sure you become
 a passenger.

Decarlo disconnects from the call.

The audience can now see what's been holding Decarlo's attention. Posted on the wall are a collage of clippings and pictures all dealing with terrorist activities. In the center of the clippings is a picture of the man called AMIR MO-WANG, a middle-aged Malaysian.

EXT. BOLZANO, ITALY - COMALP COMMAND - DUSK

A black town car escorted by two military jeeps drive up to and park outside a hanger inside the Comalp (Comando Truppe Alpine - Alpine Troop) Command Center.

COLONEL GALLAGHER greets Sapphire with a solute.

Sapphire salutes back to the Colonel.

They both walk towards the hanger.

COLONEL GALLAGHER
 Your team is assembled and ready to disembark. We'll fly you into Mandalay. From there chopper you into the hot spot with an escort.

SAPPHIRE
 It may not turn out to be a hot spot, Colonel. It may be nothing. At this point this mission is fueled by false hopes.

COLONEL GALLAGHER
 I do have clearance and I've been briefed. Sounds to me any shot is a good shot to nab this son of a bitch.

A UH-60 Blackhawk helicopter flies its way over the terrain escorted by a heavily armed Apache helicopter.

10 INT. MH-60L DAP HELICOPTER -

10

Sapphire sits inside the helicopter wearing a standard issue military uniform.

She's accompanied by a half dozen SOLDIERS from the Alpine Trooper Command Support Battalion. All are rugged men ready for their mission.

TIGER, the crazier looking one of the bunch, breaks the silence with one of his infamous impressions.

TIGER

I love the smell of napalm in the morning.

MARCELLO LOMBARDI, the youngest of the team, awakes from him pretend nap to speak up. He looks at his watch.

MARCELLO

It's 10pm.

ANTONIO cuts Marcello off.

ANTONIO

Which one was that?

TIGER

Apocalypse Now, Compagno. Come on. Marlon Brando was one of the best American actors ever. How can you not know Apocalypse Now?

ANTONIO

Because I read history, Tiger. I don't spend my free time in make believe.

TIGER

The Vietnam was not make believe my friend. It was history.

ANTONIO

The movie was based on a 1902 novella called Heart of Darkness and it took place in Africa there, Ebert.

Antonio looks towards Sapphire who's trying to follow the conversation.

ANTONIO (CONT'D)

Tiger here is infatuated with U.S. cinema.

(MORE)

ANTONIO (CONT'D)

Mostly war movies to be more specific. His nickname even came from U.S. cinema. Did you ever see the Wizard of OZ?

SAPPHIRE

I don't believe I have.

TIGER

You haven't seen the Wizard of OZ? Come on. Lions and Tigers and Bears - oh my. Of course that shouldn't be confused with the "The WIZ" where you're just "easing down the road."

(to Sapphire)

And for your information, Antonio, my nickname was derived from Rocky 3. "Eye of the Tiger", baby.

ANTONIO

(To Sapphire)

Just nod your head and smile. He eventually shuts up and goes away.

SERGEANT FRANCO DE LUCA, the more seasoned soldier with the age to prove it, addresses the team.

SERGEANT FRANCO

We're almost at the drop point.

SAPPHIRE

Remember, at this juncture this is simply a surveillance operation. We'll have to assume there are hostiles, but let's not upset the natives.

MARCELLO

Don't shoot anyone that doesn't deserve to be shot.

SAPPHIRE

Exactly.

11

EXT. MH-60L DAP HELICOPTER - VALLEY OF MOGOK

11

Sapphire and her team rope down from the helicopter to the land below.

Once on the ground the commando team quickly moves into formation advancing towards their objective.

The helicopters leave the area.

12 EXT. RUBY RIDGE CAMP 12

Rafeal Harmon exits his trailer with a cup of coffee in one hand and a scrambler in the other.

RAFAEL HARMON
How's it looking out there?

13 EXT. INSIDE THE PERIMETER 13

KRAMER NAGEL, Ex-Army Ranger, now security specialist patrols the night with his comrade JEFFREY CLARK. They've all the bells and whistles a military man would need in hostile territory including night vision goggles.

KRAMER
Perimeter is secure. No visitors tonight.

14 EXT. RUBY RIDGE CAMP 14

Rafeal Harmon looks at his watch.

RAFAEL HARMON
It's only a couple hours to first light. The extra personnel and equipment should arrive by then. We should be good up to that point.

15 EXT. INSIDE THE PERIMETER 15

Jeffrey continues to survey the area as Kramer responds.

KRAMER
Copy. We won't use that as an excuse to let our guard down.

16 EXT. RUBY RIDGE CAMP 16

Rafeal Harmon finishes his sip of coffee.

RAFAEL HARMON
I'd appreciate that. Check back in thirty minutes.

KRAMER (O.S.)
 (Through Scrambler.)
 Copy.

17 EXT. INSIDE THE PERIMETER 17

Kramer checks in with his other teams via his scrambler.

KRAMER
 Team Two report in. Crego what's
 your status?

Kramer looks questionably to Jeffery.

KRAMER (CONT'D)
 Team Three report in. Team Three do
 you copy?

Jeffery picks up a signal on his sensor devise.

JEFFERY
 We've got incoming.

Kramer readies his weapon.

JEFFERY (CONT'D)
 They're coming in from the
 northwest and almost on top of us.
 Do we shoot?

KRAMER
 We have to assume they're hostile.

JEFFERY
 It could be a herd of deer for all
 we know.

KRAMER
 Then it's Venison for breakfast. We
 shoot.

Kramer and Jeffery shoot into the night air.

18 EXT. OUTSIDE THE PERIMETER 18

Sapphire and her team dive for cover with the sound of
 bullets spraying around them.

TIGER
 SHIT!

Marcello is the farthest outside the formation taking a bullet in the shoulder and arm.

Sergeant Franco watches Marcello falls realizing he's been hit.

SERGEANT FRANCO
Marcello's down.

19 EXT. INSIDE THE PERIMETER 19

Kramer shoots off a few more rounds as Jeffrey rechecks the sensor device.

JEFFERY
They've stopped.

KRAMER
Why aren't they shooting back?

20 EXT. OUTSIDE THE PERIMETER 20

Sergeant Franco tends to Marcello's wounds.

Sapphire and Antonio are in close proximity to each other.

ANTONIO
Are those hostiles or are they
Harmon's men.

Sapphire looks to Antonio with no answer.

SAPPHIRE
(Shouts Out.)
WE'RE MILITARY! COMANDO TRUPPE
ALPINE!

21 EXT. INSIDE THE PERIMETER 21

Jeffrey looks to Kramer.

JEFFERY
Italian Army?

Kramer acknowledges with a nod.

KRAMER
(Shouts Out.)
WALK THIS WAY! ONLY YOU! NO
WEAPONS! WE SEE ANYONE ELSE WE
SHOOT!

22 EXT. OUTSIDE THE PERIMETER 22

Sapphire climbs to her feet leaving her weapon on the ground.

SAPPHIRE
Those have to be Harmon's men.
Something spooked them.

TIGER
(Insincere Laugh.)
Yeah. Us.

Sapphire begins to walk to the edge of the perimeter.

SAPPHIRE
Nobody moves until I say so.

23 EXT. INSIDE THE PERIMETER 23

Sapphire comes into the view of Kramer and Jeffery's night vision eyes.

KRAMER
What the hell are you doing out here?

SAPPHIRE
We've reason to believe your dig may be compromised.

KRAMER
There's sensors all around here. If someone tried to compromise anything we'd know about it as you've so recently witnessed.

SAPPHIRE
We didn't come here to sneak in soldier. We came to help.

JEFFERY
We've lost contact with our other teams around the perimeter.

SAPPHIRE
Then they're already here.

KRAMER
Who?

SAPPHIRE
Amir Mo-Wang. And he wants your rubies.

24 EXT. RUBY RIDGE CAMP

24

Harmon passes by a group of workers who are relaxing and laughing around a campfire. He extends his coffee cup to them in greetings as he makes his way to the dig site.

At the base of the mountain Harmon collects supplies from a nearby tent. His Skinny friend is there already preparing for the day ahead.

JIMON

Mr. Harmon. You should be resting.

RAFAEL HARMON

I should say the same to all of you.

JIMON

We're all much to excited about the work ahead.

RAFAEL HARMON

Exactly. You and your families are going to be well taken care of.

JIMON

The gods have sent you to us, Mr. Harmon.

(Observing Harmon.)

You will be going early?

RAFAEL HARMON

I'm going to give the men watching the find some provisions and make preparations for when the additional equipment arrives. I'll see you soon.

Jimon watches Harmon walk off towards the path that leads around the mountain.

Without warning a surprised and painful expression appears on Jimon's face. Through his throat appears a blade cutting through flesh and drawing blood. The Native falls to the ground.

Behind him appears an ASSASSIN wielding a sword. The figure is clearly female cloaked in a ninja uniform.

25 EXT. INSIDE THE PERIMETER

25

Sapphire has brought her team and Harmon's security force together. Everyone intently listens to orders.

SAPPHIRE

Here's the mission. Tiger. You take Marcello to camp. Jeffrey will go with you.

(To Jeffrey.)

You said you have doctors there.

JEFFERY

Indian guy. He's good. I'll hook your boy up.

Sapphire looks to Antonio who is dressing Marcello's wounds the best he can.

Marcello is conscious.

ANTONIO

He's good.

MARCELLO

He's pissed he's going to miss the fight.

Sapphire pretends to ignore Marcello focusing her attentions back to the rest of the men.

SAPPHIRE

The rest of us hall ass to the dig. Kramer is on point.

(To Sergeant Franco.)

That's where we rendezvous.

SERGEANT FRANCO

(To Everyone.)

ALRIGHT! LET'S MOVE!

26

EXT. RUBY RIDGE

26

With flashlight in hand, Harmon makes his way around the last bend of the trail until seeing the light of the rubies illuminating the night air.

His enthusiasm is cut short when he discovers on the ground the bloodied bodies of his own workers.

Harmon is shocked. Instinct commands him to turn around the way he came. In front of him stands the same Assassin who killed Jimon. With a single swipe of her sword she strikes down Harmon - dead.

The Assassin, DIAMOND, a teenage girl of 18, steps into the ruby light projecting a dominant presence.

She addresses the dozen or so men who are working to haul away the larger of the rubies.

DIAMOND

Their people will be here soon.

The men continue their work. From either side of Diamond appear three other girls all dressed in similar ninja attire wielding a variety of weapons.

27

EXT. RUBY RIDGE

27

Sapphire and her team no longer have the luxury of cautiously moving forward. They run in full sprint with intentions to reach the dig site before the Hostiles make their escape.

They're timing is impeccable. The Hostiles are spotted.

SAPPHIRE

There they are.

KRAMER

We don't have our backup.

SAPPHIRE

We'll just have to hope they get here soon.

Sapphire's team drops into position with weapons poised unaware of the enemy that hides in plain site.

The sun begins to make its first appearance from under the mountainscape.

Sergeant Franco shouts out his demands.

SERGEANT FRANCO

YOU WILL DROP TO YOUR KNEES WITH
YOUR HANDS ON YOUR HEADS OR WE WILL
OPEN FIRE!

The Hostiles look at each other to gauge who'll be the first to comply with the Sergeant's demands.

ANTONIO

(To the Sergeant.)
Are we sure they understand what
you're saying.

SERGEANT FRANCO

(To Antonio.)
That's their problem.
(To the Hostiles.)
(MORE)

SERGEANT FRANCO (CONT'D)
DROP TO YOUR KNEES! HANDS ON YOUR
HEADS!

The Sergeant signals to Sapphire and Kramer to move in.

Sapphire and Kramer move forward.

From behind the rocks and out of the brush two Assassins ambush the Sergeant and Kramer. The soldier's targets are to close for them to fire off a proper round. They do their best to fend off a bladed attack with their rifles.

Taking notice of the ambush the Hostiles attempt to go for their weapons. Sapphire and Tiger begin shooting, dropping several of the Hostiles to the ground - dead.

Kramer has his back to an Assassin's sword that cuts through his flesh rendering him unconscious.

The Assassin's second strike is aimed at Sapphire who deflects the blade and uses the butt of her weapon to take the enemy down.

Sapphire turns back to the Hostiles where she eyes Diamond positioning for attack.

Diamond runs for the strike.

Sapphire rolls for the Assassin's sword steadying herself just as two girls cross blades.

Diamond is lighter on her feet and more proficient with her sword.

Sapphire is stronger and harder with the hits only using the blade as a shield.

At nearby ridge - Tiger, Jeffrey, and a small band of the local miners volunteering their services appear laying down suppressive fire.

Diamond takes the advantage knocking Sapphire to the ground. She uses this window of opportunity to disappear back into the landscape.

The other Assassins have already made their escape.

The Hostiles were not so lucky as they lie among the ruby dig either injured or dead.

Sapphire shakes off the fight wiping the blood from her mouth. She runs over to help Kramer only to find him dead.

28 INT. GSA - DECARLO'S OFFICE - DAY

28

Decarlo enters his office with urgency. Immediately he turns on the large monitor mounted on the wall where a bruised Sapphire appears via satellite uplink.

DECARLO

Sapphire.

SAPPHIRE

Sir.

DECARLO

How are you and your team.

SAPPHIRE

We sustained one injury. Nothing life threatening. Unfortunately, Rafael Harmon is a casualty as well as most of his security detail and several of the workers.

DECARLO

Amir?

SAPPHIRE

Nowhere on scene. As best we can tell several hired guns and something out of the ordinary. Ninjas.

DECARLO

Ninjas?

SAPPHIRE

Ninjas. Assassins. Not really sure how the hell to classify what they were. There were four of them. They were female. Their weapon of choice was a blade. They beat the shit out of three Commandos, sir.

DECARLO

Looks like you being one of them.

SAPPHIRE

Yes, sir.

DECARLO

What was taken?

SAPPHIRE

Most of the dig is intact. To what is being accessed they made off with a few of the largest rubies. I'm sorry, sir. We failed our mission.

DECARLO

On the contrary. Your performance was stellar.

SAPPHIRE

I don't understand, sir.

DECARLO

You will soon. Once debriefed you and your men have a seven day leave.

SAPPHIRE

Yes, sir. Thank you, sir.

Decarlo uses the remote control on his desk to shut off the screen.

DECARLO

He got what he wanted. A piece of the pie.

Douglas McElhaney's voice can be heard over speaker phone.

DOUGLAS (O.S.)

(Through the Speaker.)

He sent them. Four of them. He's getting bold...

29

INT. ENGLAND

29

McElhaney sits relaxed at his desk conversing with Decarlo.

DOUGLAS

...letting the hens out of the hen house. I think we have enough now. I'm sending you to France.

DECARLO (O.S.)

(Through the Speaker.)

To face my critics.

DOUGLAS

Oh. I think you can handle yourself.

30 INT. MARSEILLE, FRANCE - DAY

30

Decarlo stands in an auditorium in front of a large screen that displays slides to visualize his words.

His audience are FIVE MEN shown only in silhouette.

DECARLO

This is the country of Burma or Myanmar as it's called by the present government. It's one of the largest countries in south eastern Asia.

SPAIN

Thank you for the geography lesson, Mr. Decarlo. If we could get to the point.

Decarlo doesn't miss a beat as he ignores SPAIN and continues with his presentation.

DECARLO

This is the valley of Mogok located some 200 kilometers Northeast of the city of Mandalay. For more than a thousand years the valley has yielded the world's most rare and beautiful gems, specifically the ruby. Two days ago the biggest find of rubies in history was discovered after the demolition of an existing mine. The find was the very flesh and blood of mother earth with the smallest ruby being no less than 10 carats. Would you like to know the largest?

FRANCE

We're listening.

DECARLO

The largest ruby was estimated to be 42 carats.

Life rises from Decarlo's audience as the five gentlemen pause to assess each others reactions.

ITALY

That's amazing. Why are you bringing this to our attention?

DECARLO

The find was hijacked. Not the whole thing mind you, but some of the larger rubies.

The next slide is a picture of Amir Mo-Wang.

DECARLO (CONT'D)

We believe it was the work of a man we all know very well.

ENGLAND

Amir Mo-Wang. Your adversary.

GERMANY

Your obsession.

DECARLO

Well. He's the most wanted man on the planet.

ITALY

You're most wanted man on the planet maybe. Last time I checked Osama Bin Laden was public enemy number one.

DECARLO

Let me show you some of his handy work.

Disturbing pictures of terrorist attack aftermaths are shown on the screen for all to see.

FRANCE

What do you want Decarlo?

DECARLO

I want you to authorize my Gems Initiative.

SPAIN

Haven't we already assessed this in painful detail?

DECARLO

We have. I wish to assess it again.

GERMANY

Over some stolen rubies?

DECARLO

You're clearly not seeing the big picture here.

(MORE)

DECARLO (CONT'D)

If the man will risk to be outed to capture the largest ruby find ever what will he risk for even higher stakes. Think about it gentleman. His obsession is his achilles' heel. Let's exploit that.

Decarlo's audience quietly discusses the issue amongst themselves. A few moments later a decision is agreed upon.

FRANCE

You can move forward with the Gems Initiative. If there is either one civilian casualty or no clear direction of progress we'll shut you down.

DECARLO

Understood. Thank you, gentlemen.

Decarlo collects his belongings as he leaves the auditorium.

SPAIN

Why do we entertain this fool?

FRANCE

He has very influential people on his side.

GERMANY

We should of agreed on this earlier.

ITALY

No. I think it's better for us that we appeared indecisive.

SPAIN

To what end?

GERMANY

We can't lose on this. If Decarlo's pet project blows up in his face then we can get rid of him and everyone who backed him putting us in a very positive political spotlight.

ITALY

If the Gems Initiative provides the desired results then we take the credit for approving the initiative putting us in a very positive political spotlight.

SPAIN

Personally, I hope he falls flat on his ass.

31 EXT. IGO - SILICON VALLEY, CALIFORNIA - MORNING 31

Establishing shot.

The IGO (Information Gathering Outlet) facility.

32 INT. IGO OFFICES - MORNING 32

IGO "Director of Operations" ALEX MCGRAW conducts a tour of the offices for a group of new employees.

DIRECTOR MCGRAW

We're first and foremost an information gathering complex. A system of internal mechanisms have been designed to ensure that we investigate only genuine threats to national security. We do so with proper regard for the law, in proportion to the threat, and with authorization for intrusive measures obtained externally where the law so requires. In other cases, decisions are taken internally at a level of seniority appropriate to the degree of intrusiveness right up to the Commander and Chief.

IGO EMPLOYEE 1

Why would United States Government out sources their intelligence gathering to outside contractors?

DIRECTOR MCGRAW

So you have a job.

The group laughs at McGraw's quick reply.

DEBBIE (OPAL) PICKFORD, a well featured woman of 30, sits in her cubicle with her headset on. She watches as Director McGraw guides the group in her direction.

DIRECTOR MCGRAW (CONT'D)
Seriously. After 9/11 there were
"powers that be" who felt too much
red tape brought down the twin
towers just as much as the planes
themselves. We're a consulting
firm. We aren't here to replace the
FBI or the CIA, but we ARE here to
compliment those organizations. And
in the terms of our agreement of
our contract we offer full
disclosure to all branches of the
U.S. Intelligence Gathering
Complex. No group is shut out like
before.

Director McGraw outstretches his hand turning the employee's
attentions to Debbie who now stands to be introduced.

DIRECTOR MCGRAW (CONT'D)
I would like you all to meet one of
my best and brightest. This is
Debbie Pickford.

OPAL
Best and the brightest hmmm? I've
been here almost three years and I
don't even have an office yet.

Debbie shakes hands with the group of employees who chuckle
over her comment.

Director McGraw forces a grin of his own.

DIRECTOR MCGRAW
So - what is it you do Ms.
Pickford?

Debbie humors Director McGraw with a response.

OPAL
Information analysis. We get
hundreds of national security leads
a day. My job is to sift through
them finding the real threats.
Those threats are then generated to
the proper authorities. Once you
all get your security clearances
stop by and I'll show you a trick
or two.

DIRECTOR MCGRAW
Debbie will be your mentor once
you've complete your training.
(MORE)

DIRECTOR MCGRAW (CONT'D)

The reason I don't promote her is because she keeps this department on track and makes me look damn good to the bosses.

Debbie gives a gritted teeth smile to McGraw's direction.

OPAL

Nice.

Director McGraw aims a friendly wink in Debbie's direction before motioning to the group that the tour continues.

Debbie's attentions turn from watching the group walk away to her ringing telephone. She answers.

OPAL (CONT'D)

This is Debbie.

DECARLO (V.O.)

I understand you've been looking for your real mother for some time now.

OPAL

Who is this?

DECARLO

A friend.

Debbie leans down to her computer hitting on the keyboard in hope to trace the call as she continues the conversation.

OPAL

Yeah. Well - FRIEND. You've illegally accessed a secured internal line.

DECARLO (O.S.)

(Through the headset.)

My apologies. You can try to trace the call but it'll be a waist of your time - Opal.

OPAL

Opal? Well friend you're not only breaking the law, but you didn't even connect to the right person.

DECARLO (O.S.)

(Through the headset.)

I've got the right person. You go by the name of Debbie Pickford.

OPAL

Not only do I go by the name Debbie Pickford that also coincidentally happens to be my name.

DECARLO (O.S.)

(Through the headset.)

Listen carefully. Look for a Sister Shai de los Santos in Albi, France.

OPAL

Just who the hell are you?

DECARLO (O.S.)

(Through the headset.)

Sister Shai de los Santos. I know you're in a position to verify her existence. Find her and truths will begin to reveal themselves. It's time to find out who you really are
- OPAL.

Debbie hears the click of the receiver on the other end. Her mysterious caller has hung up.

33

INT. GSA - DECARLO'S OFFICE - DAY

33

Decarlo puts the receiver of his phone back into it's cradle.

Walking through the door unannounced walks Sapphire glad to be back from her week long hiatus.

SAPPHIRE

Did you say "OPAL"?

DECARLO

(Annoyed.)

Please come in Sapphire. No need to knock.

(Beat.)

I was ordering something. For my mother. It's her birthday.

Sapphire turns her head ninety degrees noticing Douglas McElhaney sitting in a chair in the corner smoking his pipe.

SAPPHIRE

Hi.

DOUGLAS

Hi.

Sapphire turns back to Decarlo.

SAPPHIRE

I didn't even know you had a mother.

DECARLO

We all come from somewhere, Sapphire.

SAPPHIRE

I meant I didn't know she was still among us, sir.

Decarlo notices Sapphire is more wired than usual.

DECARLO

Well someone got a lot of sleep on her time off.

SAPPHIRE

Sorry. That's probably true. Just looking to get back to work.

DECARLO

That's why I called you to Rome.

Decarlo hands Sapphire an invitation.

SAPPHIRE

(Off the invite.)

"The Vienna Council requests the pleasure of your company."

(To Decarlo.)

A ball?

DECARLO

Twenty-Sixth Annual Ball and Charity Auction Celebrating 100 years of the Summer Gardens.

SAPPHIRE

(Off the invite.)

"Vienna Museum of Art & Gardens."

(To Decarlo.)

Austria. Nice. Is this business or pleasure?

DECARLO

All my business is pleasure.

Decarlo points to the picture of Amir plastered on his wall.

DECARLO (CONT'D)

You know that man.

SAPPHIRE

Of course. Amir. Terrorist sympathizer.

DECARLO

I've never met him myself, but I've been investigating his activities for a few years now. Austria is neutral so we can't attend in any official capacity. But I do want to go so I can stare into the eyes of the man.

SAPPHIRE

And you think he's going to be there.

DECARLO

I know he'll be there. I want you there covering my back. You're better with your hands than most men are with a gun.

SAPPHIRE

Then I better get packed.

Sapphire leaves the room.

Douglas takes another puff of his pipe.

DOUGLAS

Amir is not a public figure. He doesn't need to be seen. He's a recluse. It would have to be something very overwhelming for him to risk being vulnerable in public.

DECARLO

We need to lure the son of a bitch out. The Union Members want my ass. I've got nothing to lose but to play my cards fast and furious.

34 INT. IGO OFFICES - CONFERENCE ROOM

34

Alex McGraw is typing at his laptop.

Debbie (Opal) enters the room sitting down in the chair directly across from him.

Alex looks at Debbie very aware she has something on her mind, but not quite sure how to say it. He helps her out by breaking the silence.

ALEX

I have a good feeling about these new recruits.

OPAL

They look sharp.

ALEX

And you have something extremely important to share with me, but are concerned as to how I may react.

Opal gives a fake smile while trying to decide what words should come out of her mouth.

OPAL

I need a leave of absence.

ALEX

Twenty new recruits that will need your experience in order not to crack and you need a leave of absence.

OPAL

It's shitty I know. I need to go to France. I have a lead on where I was adopted.

Alex lays his head down on the table.

ALEX

Oh, Debbie. You just gave me the only reason why I wouldn't say no.

OPAL

It may be nothing. I may be back in a few days. The recruits will still be in training.

ALEX

Get out of here.

OPAL

What?

ALEX

Get out of here before I change my mind.

Opal walks over to Alex to give him a hug.

OPAL

Thank you.

ALEX

Don't coddle the boss. Get the hell out. And I better get some Gourmet Chocolate out of the deal.

Alex chuckles to himself as he watches Debbie leave.

35 EXT. AMIR CASTLE - SOMEWHERE IN MONGOLIA - NIGHT 35

Establishing shot of Amir's residence which is more of a bunker than an actual castle.

36 INT. AMIR CASTLE - INFIRMARY 36

A SIXTEEN-YEAR-OLD girl with flowing black hair sits on an examination table wearing a gown. She appears to be in high spirits.

The male DOCTOR examines her.

Amir stands in the doorway awaiting the results.

DOCTOR

It's a boy.

Amir is not at all pleased by this news.

AMIR

Disappointing. Abort it.

Without hesitation the doctor prepares for the procedure.

The girl begins to cry in hysterics.

GIRL

No. NO! MY BABY!

Amir walks away expressionless with the girl's screams fading in the background.

37 INT. AMIR CASTLE - THE NORTH HALL 37

Eunuch guards holding submachine guns are systematically placed around the complex for security more so for someone trying to get out rather than trying to get in.

Diamond greets her father joining him on his stroll down the hallway.

DIAMOND

Father.

AMIR

I'm very pleased with you, Diamond.
What you brought back was
exquisite. And you left no trace of
the incident that would point back
to me.

DIAMOND

As you wished, Father.

AMIR

I would like you to dine with me
this evening.

DIAMOND

With respect, father. I would
rather not.

AMIR

Your sisters?

DIAMOND

You favor me, father. I'm treated
like an outsider in my own home.

AMIR

Ah. They're jealous of you. They've
always been jealous of you.

DIAMOND

I just wish you could treat me like
everyone else.

Amir turns to gently place his hands on Diamond's shoulders.

AMIR

But you're not like everyone else.
You're my best student. And you ARE
my confidant. I favor you because
you're my favorite. Because you
deserve to be favored.

DIAMOND

Thank you, father.

AMIR

You deserve to relax after your
mission. Go to the pool and I'll
have the kitchen staff bring you
something.

Relieved she can spend the evening alone, Diamond gives Amir
an appreciative kiss on the cheek.

DIAMOND
Thank you, father.

38 INT. AMIR CASTLE - THE POOL 38

Diamond is on her last lap in the Olympic sized indoor pool. Finishing she exits the water grabbing a towel to dry off. As she sits she notices her cell phone is displaying a missed text message.

Diamond retrieves the message:

DID YOU KILL RAFAEL HARMON?

Diamond messages back:

I'VE KILLED MANY MEN.

One of the STAFF of Amir's Castle appears with a platter of food that is placed on the table in front of Diamond.

DIAMOND
Thank you.

The staff member makes a hasty exit.

Diamond is surprised a new text message response has arrived so quickly.

Diamond retrieves the new message:

DO YOU WANT TO COME IN?

Diamond hesitates at the question until thinking of how to answer.

Diamond messages back:

I WANT TO DO THE RIGHT THING. I JUST DON'T KNOW HOW.

Diamond puts her phone down on the table directing her attentions to her food. With a fork she picks at it, but has no real interest in eating.

Another message rings in.

Diamond retrieves the new message:

LET'S MEET. THEN YOU CAN DECIDE.

Diamond messages back:

HOW?

It takes only a moment to receive her answer:

GIVE THIS TO YOUR FATHER.

The next message requests a file upload.

Diamond accepts.

39

EXT. GIRL'S HOME - ALBI, FRANCE - AFTERNOON

39

Debbie exits a cab, pays the driver, and walks to the old church that has been converted into a home for the sisterhood.

Debbie knocks on the front door.

SISTER SHAI DE LOS SANTOS, a women in her 60s wearing a habit, answers the door.

SISTER SHAI
Peux-je vous aider?

TRANSLATION: How can I help you?

OPAL
La madame, mon nom est Debbie
Pickford. Je suis Américain.

TRANSLATION: Madame, my name is Debbie Pickford. I'm American.

SISTER SHAI
Ah! Un Américain. Vous pouvez
parler très bons français?

TRANSLATION: Ah! American. Can you speak very good French?

OPAL
Très petit, la Madame.

TRANSLATION: Very little, Madame.

SISTER SHAI
Alors me permettre d'essaie de
parler anglais.

TRANSLATION: Then let me try to speak English.

SISTER SHAI (CONT'D)
It can't be any worse than your
French.

OPAL

Thank you, Madame. I'm looking for a woman by the name of Shai de los Santos. I understand she used to be the curator here many years ago.

SISTER SHAI

As she still is today.

OPAL

Can I meet with her?

SISTER SHAI

Well, you've been meeting with her for the past minute and she doesn't find you all that entertaining. If you come in do you promise to make it a point to why you have come?

OPAL

I promise, Madame.

40

INT. GIRL'S HOME - RECEPTION ROOM - AFTERNOON

40

Fifteen minutes later, a young resident nun, SISTER ROSA, enters the room carrying a tray containing a tea pot with steam rising through the spout and three individual crystal clear tea cups.

Debbie and Sister Shai sit across from each other; one on a couch and the other on a sofa.

There's a coffee table dividing the two.

Sister Rosa pours the tea and hands the cups to Debbie and Sister Shai.

Sister Shai puts her cup down on the end table and pulls out a small flask, pouring a bit of the contents in with her tea. Looking at her guest she holds the flask out offering her a snoot.

SISTER SHAI

Mint tea with bourbon puts a kick into the lord's work.

Debbie takes the flask and pours some of the contents into her tea. She hands it to Sister Rosa who does the same.

OPAL

Thank you.

SISTER SHAI

It's all in moderation. Not only the bourbon, but the world around us and the good book itself. It's a test of my resolve and I pass every time - except for last Christmas.

Debbie lets out a shocking laugh.

OPAL

I wish there were more nuns like you in Sunday School.

SISTER SHAI

Tell me child. What brings you to see me?

OPAL

My name is Debbie Pickford. I trust you knew my mother.

SISTER SHAI

Pickford? Pickford? Am I to know that name?

OPAL

I was hoping you would. Perhaps you would know my mother better, Virginia.

From her pocket Debbie pulls several envelopes in which contain correspondence.

OPAL (CONT'D)

She sure knew you.

Sister Shai takes the envelopes pulling one of the letters from their sheaths. As the words pass by her eyes the tears begin to run down her cheeks. She indeed remembers Virginia Pickford, but the child sitting before her, she only knew as OPAL.

NOTE: DEBBIE changes to OPAL the rest of the screenplay.

SISTER SHAI

So Opal has come home.

OPAL

Opal? That's the second time I've heard that name? Is that me?

SISTER SHAI

I do remember you dear. I only knew you as Opal.

(MORE)

SISTER SHAI (CONT'D)

Virginia must have changed your name to Debbie when she returned to the states.

Sister Shai stands walking over to a nearby cabinet where she unlocks a drawer, opens it, and begins shuffling through various papers.

SISTER SHAI (CONT'D)

She always addressed you as "the child" in her letters.

She pulls a stack of envelopes out and hands them to Opal.

SISTER SHAI (CONT'D)

These are yours.

Opal unwinds the rubber-band that holds the letters together and begins to sift through them.

SISTER SHAI (CONT'D)

How did you make your way back to us?

OPAL

I searched for years for a clue to my true lineage. It was actually an anonymous phone call two days ago that directed me to you.

SISTER SHAI

Virginia corresponded with me for the first two years and then I never heard from her again. Your adoption was not exactly acceptable in the eyes of the law, but in the eyes of the lord, that's another story. I think she stopped writing because she was afraid to be found out.

OPAL

Do you know what happened to my birth mother?

Sister Shai sits on the coffee table putting her hands on either of side of Opal's knees in hopes to console her.

SISTER SHAI

She's also passed.

Opal absorbs this information. She knew this was a possibility, but yet she carried hope.

OPAL

Then my search is over.

SISTER SHAI

My child. You're search has just begun.

Sister Shai clasps her hands together in prayer as she aims her head to the ceiling as if she is talking to god himself.

SISTER SHAI (CONT'D)

Lord, give me strength to explain.

(looking to OPAL)

Your real mother's name was Liberty Cadena.

OPAL

That name sounds familiar to me.

SISTER SHAI

She was a fairly renown singing personality in Europe during the 1960s. It was the 60s when relations between Eastern and Western Europe began to improve from the back lash of World War II. Music and art began to ignite into a new revolution. Lib joined with various other musicians as a singer touring the new open borders of the continent. But the sudden clash with fame brought her to a dark place where drugs and alcohol were involved. They ended her career. In order to survive Lib turned to other means of income I'd rather not discuss. She eventually found her way to me and together we put her life back together.

OPAL

How did she come to find you?

Sister Shai is clearly uncomfortable discussing this. She stands to collect herself and then turns back to Opal choosing her words carefully.

SISTER SHAI

I've had, over the years, understandings with certain business men who provide questionable services.

(MORE)

SISTER SHAI (CONT'D)

At a point Liberty turned to taking her clothes off and making underground films to earn an income, but a drugged up stripper was fairly worthless. These business men allowed Lib to clean herself up as long as it was understood by all parties that she was still under their employ. They brought her to me and with the help of the good lord himself we made her clean.

OPAL

She had to return to selling herself?

SISTER SHAI

I certainly didn't like it, but its not as bad as it could of been. She did return to a life of sin, but became a star in her own right as the adult entertainment industry became more "accepted". Lib was put under contract which was rare for those times and began to tour all over America, Europe, and even Asia which also began to open borders to western influence. Lib was rather well known in Hong Kong where she performed many of her engagements. It was there where she caught the eye of a man called Amir - your father. And an evil, wicked man.

OPAL

Amir? What can you tell me about him?

SISTER SHAI

That's a book best left closed.

OPAL

Sister, I've come so far to learn the truth.

SISTER SHAI

(Reluctantly.)

Amir collected women like a beachcomber would collect sea shells. Your mother was nothing more than an amusement to him and when Liberty became wise to that she took you and returned here.

OPAL

Where I was put up for adoption?

SISTER SHAI

This girls home was apart of a network back in the day to get orphans into the United States. I dealt with many desperate couples looking for a child to call their own. Virginia Pickford was no exception.

Sister Shai sits back down to collect her thoughts. She reaches out for Opal's hand.

SISTER SHAI (CONT'D)

What I tell you next will be difficult. When Lib brought you here she also brought another child. The child was also a daughter of Amir - you're half sister.

OPAL

I have a sister?

SISTER SHAI

You must understand your father is very powerful. His arms stretch very far and wide. Fearing for the life of you and your sister desperate measures were taken.

OPAL

What "measures"?

SISTER SHAI

Measures that would for ever secure your safety. That's all I care to say on the matter.

OPAL

Then if I have a sister is there a way to contact her?

Sister Shai returns to the cabinet and shuffles through more papers. When she finds what she's looking for she grabs a pen and pad of paper jotting down contact information.

SISTER SHAI

Your sister was adopted by a fine Italian family. I lost touch with them many years ago.

(MORE)

SISTER SHAI (CONT'D)

I'm writing down the last address I have for them. God willing I hope this helps your search.

Debbie stands and takes the piece of paper from Sister Shai.

OPAL

I thank you Sister.

SISTER SHAI

I don't mean to leave holes for you, child. I trust the truth will fully be revealed to you when the time is right.

OPAL

I understand how difficult this has been for you, sister. Perhaps small steps are prudent.

Sister Shai takes Opal by the shoulders kissing her and hugging her.

SISTER SHAI

I'll be thinking of you in my prayers.

Sister Shai leads Debbie to the door where they share a final goodbye.

OPAL

Thank you so much, Sister.

SISTER SHAI

God speed, child.

Opal exits.

Sister Shai closes the door. She immediately heads towards the nearest telephone and dials.

SISTER SHAI (CONT'D)

It's me. She came as you said she would.

DECARLO (V.O.)

(Through the phone.)

How much did you tell her?

SISTER SHAI

Perhaps to much.

DECARLO (V.O.)
 (Through the phone.)
 I'm sure you did fine, Sister.
 Where's she now?

SISTER SHAI
 I gave her the address.

DECARLO (V.O.)
 (Through the phone.)
 Good. That should keep her busy for
 a couple days.

SISTER SHAI
 (Upset.)
 Andrew!?

41 EXT. GSA PRIVATE JET - DUSK 41

Establishing shot.

The plane is airborne flying among the clouds.

42 INT. GSA PRIVATE JET - DECARLO'S OFFICE 42

Decarlo sits at his desk.

SISTER SHAI (V.O.)
 If one hair is hurt on that child's
 head...

DECARLO
 I know. I know. Trust is a precious
 commodity, Sister. Please invest
 some in me. I'll be in touch.

43 INT. AMIR CASTLE - AMIR'S OFFICE - DAY 43

Amir sits enjoying his coffee as he's hypnotized by the
 soundtrack of the King and I playing loudly in the
 background.

Diamond enters the room standing silently until recognized.

Amir lowers the volume of his music.

AMIR
 How is it such an ugly country can
 produce such beauty?

Diamond has no answer for her father.

AMIR (CONT'D)
Something troubles you?

Diamond pulls out an IPOD from her pocket.

DIAMOND
You received an encoded audio file
this morning through one of your
email accounts. I downloaded it to
the IPOD.

AMIR
Did you listen?

DIAMOND
No, father.

Amir extends his hand so Diamond will bring him the IPOD.

Diamond delivers the device and leaves the room.

Amir starts plays the audio file.

DECARLO (O.S.)
(Through the IPOD.)
My name is Andrew Decarlo. I'm
fairly certain you know who I am.
I certainly know you. There's a
ball being held in Vienna, Austria
at The Vienna Museum of Art &
Gardens this Friday. As I
understand it they're going to have
rare and precious GEMS on display.
Sapphires more specifically. You
lost a Sapphire once didn't you
Amir. I think I found her.

Amir swallows hard with anger. He quickly stands from his
chair questioning to himself how that could be possible.

44 INT. AMIR CASTLE - LIBRARY

44

A typical library filled with walls of books. From one shelf
Amir pulls a book filled with article clippings. He turns to
one particular page where the French newspaper header reads:

"WOMAN AND TWO CHILDREN DEAD AFTER FIERY CRASH"

Amir dials his cell phone.

45 INT. MYKONOS ISLAND BEACH - DAY

45

ANDELISE DEVILLE, an attractive woman in her 50s, sips from her exotic drink while sunning herself on the beach. She looks to her phone that is ringing. The Caller ID shows the caller as "KING".

ANDELISE

Amir?

INTERCUT with the Amir Castle Library.

AMIR

The car accident in France.

ANDELISE

Yes.

AMIR

It was staged.

ANDELISE

That's highly doubtful.

AMIR

But not impossible.

ANDELISE

You think she's still alive?

AMIR

I think they're both still alive.
I'm going to Austria. I'm going to
see for myself.

ANDELISE

Let them go, Amir. You'll make
yourself vulnerable.

AMIR

My dear, Annelise. You should know
by now I don't let anything go.

46 EXT. ANCONA, ITALY - COUNTRY COTTAGE - DAY

46

A small homestead in the middle of a tall grass field rests outside this industrial Italian city.

Opal makes her way up to the cobblestone walkway and knocks on the door.

A short, pudgy old woman appears.

OLD WOMAN

Sì?

TRANSLATION: Yes?

Opal points to a piece of paper that Sister Shai had given her.

OPAL

I'm looking for these people. Do they live here?

OLD WOMAN

Chi lo sono?

TRANSLATION: Who are you?

OPAL

Ummm...La sorella...Sapphire. My Italian isn't the best.

(Points to herself.)

I'm Opal. I'm Sapphire's la sorella

TRANSLATION: Sister

OLD WOMAN

Sua sorella ha mosso lontano. Sua madre è morta. Il padre lavora su alle iarde di nave.

TRANSLATION: Your sister has moved away. Her mother has died. The father works up at the ship yards.

The old woman can tell that Opal is frustrated because she's unable to understand. She takes Opal by the hand leading her to the side of the cottage. The woman points to the name "ALBERTINI" on the paper and then towards the shipping yards sitting on the horizon.

OLD WOMAN (CONT'D)

Luigi Albertini.

47

EXT. SHIPPING YARDS

47

Opal walks the pier looking for the fishing vessel "Lo zaffiro" owned by one LUIGI ALBERTINI. She believes she's found him.

OPAL

Luigi Albertini?

LUIGI ALBERTINI, an old Italian man with the wrinkles to prove it, stops what he's doing to eye Opal.

A quick moment later he returns to his work while addressing the new arrival.

LUIGI ALBERTINI
 Che mai lei io vendono non sono
 interessato.

TRANSLATION: What ever you are selling I'm not interested.

OPAL
 I'm not selling anything. I'm
 L'americano. I'm looking for my
 sister, Sapphire.

Luigi stops what he's doing.

LUIGI ALBERTINI
 What's that?

OPAL
 I'm looking for my sister Sapphire.
 I was told you may know where I can
 find her.

Luigi turns back to Opal.

LUIGI ALBERTINI
 You're who?

OPAL
 My name is Debbie Pickford. I've
 come from the United States to find
 my sister. I was told that you may
 know where I could find her. You're
 Luigi Albertini, correct?

LUIGI ALBERTINI
 I am.

OPAL
 Then you know Sapphire?

LUIGI ALBERTINI
 I've never heard of such person.

Luigi returns to his work.

Opal steps forward.

OPAL
 Please, Mr. Albertini. I've come a
 long way.

Luigi turns back to Opal.

LUIGI ALBERTINI

Well you're persistent.

OPAL

I don't have any ulterior motives here, Mr. Albertini, if that's what you're afraid of. I simply want to meet her.

LUIGI ALBERTINI

It would be hard for me to help you...

(Forgets her name.)

Miss?

OPAL

Pickford?

LUIGI ALBERTINI

Miss Pickford. You see my daughter doesn't really want anything to do with me. When her mother died she pretty much stopped talking to me. She hasn't really wanted anything to do with me since.

OPAL

Must be due to your charming personality.

LUIGI ALBERTINI

I'm a hard man, Miss Pickford. I always have been. I imagine I always will be. I grew up in hard times. Work and being a provider is what I know. My lovely wife always wanted a child. She was lonely. I was never around. I was always on the docks working. You can judge me for that, but it's how we survived.

OPAL

I'm not here to judge you, Mr. Albertini. I'm here to meet my sister.

Luigi walks to Opal gently placing his hand on her shoulder guiding her towards the shore.

LUIGI ALBERTINI

My mouth is dry. Do you like Gelato Ms. Pickford?

Opal smiles at the old man.

OPAL
I love it. And call me Debbie.

48 EXT. THE DOCKS

48

Opal and Luigi sit on a bench enjoying their Gelato.

LUIGI ALBERTINI
Alisa was my wife. We never were able to produce a child of our own. When Alisa became ill with Multiple Sclerosis I decided I needed to do what ever I could to provide what my wife always wanted most. I was told of a woman in France who would place children in good homes without having to go through the legality of adoption.

OPAL
Sister Shai.

LUIGI ALBERTINI
Shai. Right. That was her. We took Sapphire into our home as our own. I guess that was my out when I left in the early morning and didn't come home until the house was asleep. It wasn't like I was out boozing or womanizing. Sapphire loved her adopted mother deeply and seemed to dwell inside herself once she passed away. When Alisa did die the only bridge between Sapphire and I was gone. I think Sapphire resented me because I was never there.

Opal places her hand on the Luigi's shoulder understanding the regrets she can hear in his voice.

OPAL
That must of been terrible for you.

LUIGI ALBERTINI
Debbie. I've been a poor husband and a failure as a father. I'm not a trusting person and I hope that my trust in you is warranted.
(A deep sigh.)
When her mother died Sapphire volunteered for the Italian Army as a VFB.

(MORE)

LUIGI ALBERTINI (CONT'D)

I haven't heard from her since.
Your best bet would be to contact
the Italian government. She would
have used the last name Albertini
because of her mother.

OPAL

That's a start. Thank you Mr.
Albertini.

LUIGI ALBERTINI

Just do me one courtesy. If you
find her tell her I love
her...and...I'm sorry.

Opal gives the old man a kiss on the cheek. They both share
several tears together.

OPAL

You've done a good thing. Your wife
is looking down from heaven and
smiling at you. And when I find
Sapphire dinner is on me.

Luigi wipes the tear from his eye.

LUIGI ALBERTINI

I think I'm going to like you
Debbie Pickford.

INT. ALEX MCGRAW'S HOME - BEDROOM - EARLY MORNING

Director McGraw's cell phone spews out a classic AC/DC song
waking him from his slumber.

DIRECTOR MCGRAW

(Groggy.)
Hello.

49 EXT. ANCONA, ITALY - DOCKS - DAY

49

Opal walks along the docks.

OPAL

Alex. I need your help.

INT. ALEX MCGRAW'S HOME - BEDROOM - EARLY MORNING

McGraw sits up.

DIRECTOR MCGRAW

Debbie?

McGraw's wife, CATHERINE, turns to him still half asleep.

CATHERINE MCGRAW
Is that the phone?

DIRECTOR MCGRAW
You're dreaming Catherine. Go back
to sleep.

CATHERINE MCGRAW
Ok.

Catherine turns back over and instantly falls asleep.

50 EXT. ANCONA, ITALY - DOCKS - DAY

50

Opal stops walking to look out into the water.

OPAL
Why do you sound strange?

INTERCUT with the Alex McGraw's House.

DIRECTOR MCGRAW
Might have something to do to the
fact it's one o'clock in the
morning.

OPAL
The time difference. Sorry. My bad.

DIRECTOR MCGRAW
What do you need?

OPAL
I need all you can get me on the
name Sapphire Albertini. Italian
military.

DIRECTOR MCGRAW
Sounds like you're getting
somewhere.

OPAL
I think so.

DIRECTOR MCGRAW
You better bring me back more than
chocolate.

OPAL
I shall spoil your pallet.

DIRECTOR MCGRAW
 I'll call you in the morning.
 (Looking at the clock.)
 I mean later today.

OPAL
 Thanks, boss.

They both hang up.

51 EXT. VIENNA MUSEUM OF ART & GARDENS - NIGHT 51

Attendees to this evenings function wear tuxedos and lavish gowns as they all make their way inside the museum.

A black stretch limousine pulls up to the front of the building. Amir, Diamond, and four muscular GOONS exit the vehicle. They make their way inside.

52 INT. VIENNA MUSEUM OF ART & GARDENS 52

The hall is packed with either people mingling, at the bar getting themselves a drink, at food stations loading their plates, or on the dance floor mixing it up.

Amir and Diamond make their entrance with the GOONS dispersing to the four corners of the room.

Amir takes two glasses of champagne off the tray from a hostess passing by handing one to his daughter. Before Amir can take a sip...

DECARLO
 Amir Mo-Wang.

Amir and Diamond turn around

Andrew Decarlo and Sapphire approach them.

Decarlo has his hand outstretched to offer a handshake.

Amir ignores the gesture as he locks eyes with Sapphire.

AMIR
 Andrew Decarlo I presume.

Decarlo blatantly offers his hand again.

Amir looks away from Sapphire reluctantly shaking Decarlo's hand.

DECARLO

It's an honor to finally be able to meet you. You've no idea how long I've waited for this opportunity.

The Goons begin to close in on Amir's location.

Amir looks in their direction nodding his head as a gesture to fallback, at least for now.

Decarlo turns his attentions to Diamond.

DECARLO (CONT'D)

And who may you be?

Amir interrupts before Diamond can answer.

AMIR

I received your message Mr. Decarlo. You seemed very anxious to meet with me. Perhaps my daughter and your companion could wait here as we get some drinks.

Decarlo looks at the full glass in Amir's hand then back to Amir. He smiles.

DECARLO

After you.

Amir hands Sapphire his champagne. He heads towards one of the bar stations with Decarlo close behind.

Two of Amir's Goons follow.

DECARLO (CONT'D)

That date of mine. She's a real Sapphire. And your daughter. She's as stunning as a Diamond. They could almost be sisters.

Amir stops dead in his tracks turning to Decarlo with angered eyes.

DECARLO (CONT'D)

I understand you're pissed. You're a complex man, Amir. I mean you're a man who wants things. I hear you have one of the world's most priceless collections of gemstones. Not all legally obtained mind you, but if you see something you want you take it.

AMIR

I should kill you where you stand.

DECARLO

And women. I'm with you there. I can't get enough of them either. I don't have a harem mind you, but I like your style. The best part is somehow you get away with it. And then you produce the most beautiful daughters. You're such a good parent. I mean you spend time with your children. You teach them martial arts. I believe you have some assassination 101 classes in your curriculum. I mean father of the year stuff. But let me ask you - what happens to all your sons?

Amir grabs Decarlo by the neck and begins to choke him.

DECARLO (CONT'D)

You going to kill me here? People are beginning to stare, Amir.

Amir lets go.

Decarlo massages his neck.

People in the immediate area inquire to themselves what's transpiring.

DECARLO (CONT'D)

You have a hell of a grip there, Amir. But you really shouldn't draw attention to yourself.

AMIR

Perhaps we should go somewhere private and talk. Bring your companion. My limo is right outside.

DECARLO

I'm stupid, Amir, but not that stupid. I was going to point out before you assaulted me in public that the best part of what you do is you keep all three of your collections numbered and accounted for. But what happens when one gets away?

On the other side of the room Sapphire and Diamond share a drink.

DIAMOND

Do you attend these functions regularly?

SAPPHIRE

These parties aren't really my style. They're just a bunch of rich people patting themselves on each other's backs for ten thousand dollars a plate.

DIAMOND

I understand. People can be very materialistic. They believe the ills of the world can be cured by throwing money at them and turning the other cheek.

SAPPHIRE

There's something very familiar about you. I didn't get your name.

Amir appears from out of the crowd grabbing Diamond's elbow in order to escort her out of the building at the same time giving orders to one of his Goons.

AMIR

Have the driver pull the car around. Tell him we'll be there shortly.

Decarlo appears from out of the crowd moving next to Sapphire as she watches Amir and his entourage depart.

SAPPHIRE

What's going on?

DECARLO

I think we need to go somewhere quiet to talk.

53

EXT. THE GARDEN

53

Sapphire punches Decarlo.

Decarlo falls to the ground.

SAPPHIRE

YOU SON OF A BITCH!!!

Sapphire pulls out her gun and aims it at Decarlo as he uses his hand to wipe off the blood trickling from his lip.

SAPPHIRE (CONT'D)

You manipulated this whole thing.

DECARLO

I understand what I did was conniving. What was I to do?

SAPPHIRE

Did you ever consider the truth, Decarlo?

DECARLO

What happened to sir?

SAPPHIRE

I want all the details. I find out you held anything back I'll shoot you.

DECARLO

Amir is your father. He's a collector of three specific things; gemstones, women, and female offspring. I mean this guy is a textbook Obsessive-Compulsive. He took a great risk coming out tonight, but he did so because he wanted to see for himself that his daughter lives when he thought her dead. It's going to drive him crazy now that a piece of his collection is missing.

Decarlo attempts to stand, at the same time pulling out a handkerchief from his pocket to stop the blood.

DECARLO (CONT'D)

The man is responsible for countless atrocities. The GSA has tried to take Amir down for years. If evil ever had a physical form Amir would be it. When I was assigned to profile him I learned of a safe house in Abili, France. I blackmailed a Sister Shai de los Santos to help me. That's how I learned about you and Diamond and Opal and all the others. Are you going to shoot me now?

SAPPHIRE

You have proof of all this?

DECARLO

Everything is back at my office. We can go through every detail together.

Sapphire lowers her weapon. She wanders deeper into the garden absorbing everything Decarlo has just told her.

DECARLO (CONT'D)

My intentions were never deception, Sapphire. Us working together has never been coincidence. But there is so much truth to be told I wasn't sure how much you could take all at once. Everything eventually was going to be disclosed to you.

SAPPHIRE

So now what?

DECARLO

The man that was in my office the last time you were there is Douglas McElhaney, a high level representative in the European Union. He delivered news to me approving a division of the GSA called the GEMS Initiative with sole purpose to take down Amir.

SAPPHIRE

Then why in the hell didn't we just do it tonight?

DECARLO

It's a little more complicated than that. Amir hasn't officially been flagged as a wanted terrorist by the United Nations.

SAPPHIRE

Don't bullshit me, Decarlo. We've had men assassinated for less. A sniper's bullet to the back of the skull would of done the trick.

DECARLO

Killing Amir isn't going to produce the results the GSA wants. We need to take down Amir's entire empire.

SAPPHIRE

Using me as bate!

DECARLO

If Amir can't possess you then he will kill you. You're his weakness. Amir thought you dead for years. That's why he never came after you. Amir knows you're alive now. In turn he'll also realize Opal is alive.

SAPPHIRE

And how would he come to that conclusion?

DECARLO

Because you were both supposed to be burnt up in the same car crash. Look! I have a lot of answers to the questions you want to ask, but right now Opal is my primary concern.

SAPPHIRE

I'll bring her in, but make no mistake - this conversation is far from over.

54 EXT. ANCONA, ITALY - OPAL'S HOTEL ROOM - NIGHT

54

Opal answers her phone.

OPAL

Alex.

DIRECTOR MCGRAW (O.S.)

(Through the phone.)

Did I wake you up?

OPAL

No. I was awake.

DIRECTOR MCGRAW (O.S.)

(Through the phone.)

Damn.

OPAL

What do you have for me?

55 INT. IGO OFFICES - ALEX MCGRAW'S OFFICE - DAY

55

McGraw reads off a computer print out.

DIRECTOR MCGRAW
Sapphire Albertini. She did
volunteer for the Italian Army. She
was part of the Alpine Trooper
Command Support Battalion. She left
with distinction. Stellar record.
Joined the intelligence community
shortly after. Who is this girl?

INTERCUT with the Opal's Hotel Room.

OPAL
She may be my sister. Why?

DIRECTOR MCGRAW
Because I called in some favors. I
found nothing on record about her
in the past two years. Sent up some
red flags you know.

OPAL
Why?

DIRECTOR MCGRAW
Experience. She now works for the
Global Security Agency.

OPAL
Never heard of it.

DIRECTOR MCGRAW
Exactly. Because there's no such
thing - officially anyway. Their
capacity is the same as ours except
they have agents in the field and
worse off zero transparency. If the
United States Government learns the
Union has some outsourced
intelligence group poking their
nose in world affairs a political
shit storm will follow.

OPAL
I don't care about that. I just
want to find my sister.

DIRECTOR MCGRAW

Well thank you for not caring for the sleepless nights I will now have deciding if I should disclose this information to my superiors or not.

OPAL

I'm sorry, Alex. That's not what I meant.

DIRECTOR MCGRAW

Look. You don't know this girl. What she could be capable of. Come home.

OPAL

I can't do that.

DIRECTOR MCGRAW

Then do what you do. You're the only person I know who can dig deeper.

56 EXT. OPAL'S HOTEL - FRONT DESK

56

Opal approaches the reception area where the complimentary computers are stationed. She sits down and begins to hack into confidential systems.

MONTAGE:

A barrage of cuts and wipes of Opal hacking into various files specifically to get more information on the Global Security Agency.

END MONTAGE.

The RECEPTIONIST is holding the mouth piece of her phone with her hand as she calls out to Opal.

RECEPTIONIST

Debbie Pickford.

Opal is surprised she is being addressed especially at this odd hour of the morning.

OPAL

Yes?

RECEPTIONIST

Phone call for you.

Opal thinks this very bizarre. She looks across the lobby to see a man who has been looking at her turn away and walk out the door.

Opal takes the call.

OPAL

Hello.

DECARLO (O.S.)

(Through the phone.)

Opal. I'm the man who called you at your office a few days ago.

Opal looks back to the doors where she caught the man spying on her exit.

OPAL

Are you following me?

DECARLO (O.S.)

(Through the phone.)

I have people looking after you. I want to meet with you.

OPAL

I don't think so.

DECARLO (O.S.)

(Through the phone.)

Come on, Opal. You wouldn't of gotten as far as you did without my help.

OPAL

And why are you helping me?

DECARLO (O.S.)

(Through the phone.)

Let's say we have mutual interests.

OPAL

Do we? Where do you want to meet?

DECARLO (O.S.)

(Through the phone.)

I'm currently en-route to Alibi. I have an office there.

OPAL

No. Somewhere public.

DECARLO (O.S.)
 (Through the phone.)
 It's a government office, Opal. I
 assure you you'll be perfectly
 safe.

OPAL
 A GSA office?

DECARLO (O.S.)
 (Through the phone.)
 Excuse me.

OPAL
 GSA stands for Global Security
 Agency, correct? Isn't that where
 you work, Mr. Decarlo. Mr. Andrew
 Decarlo.

57 INT. GSA PRIVATE JET - DECARLO'S OFFICE

57

Decarlo is impressed as he cups the mouth piece of the phone
 and directs his comment towards Sapphire who sits adjacent
 from him.

DECARLO
 Oh - she's good.
 (Back to Opal.)
 Impressive. You've been doing a
 little snooping. That's a no-no.
 That's highly classified
 information.

OPAL (O.S.)
 (Through the phone.)
 I'm not an idiot Mr. Decarlo. I'm
 in a foreign country on my own.
 You work for an agency that
 shouldn't even exist. I'm not
 meeting you in your government's
 office or any other office for that
 matter. You want to meet me we do
 it in public.

DECARLO
 Fair enough. I trust you know the
 Museum Toulouse-Lautrec.

OPAL (O.S.)
 (Through the phone.)
 I do.

DECARLO
Can you make it from Ancono to
Alibi by tomorrow afternoon?

OPAL (O.S.)
(Through the phone.)
I'll be there.

Decarlo hears the click of being hung up on. He places the receiver of his phone back to its cradle.

DECARLO
We have ourselves a meeting.

SAPPHIRE
Do you think he was listening?

DECARLO
That's what I'm betting on.

SAPPHIRE
He's going to know it's a trap.

DECARLO
I don't think he'll care.

58 INT. AMIR'S PRIVATE JET

58

With a monitoring device Amir and Diamond are able to listen to the conversation between Decarlo and Opal.

OPAL (O.S.)
(Through speaker.)
You want to meet me we do it in
public.

DECARLO (O.S.)
(Through speaker.)
Fair enough. I trust you know the
Museum Toulouse-Lautrec.

OPAL (O.S.)
(Through speaker.)
I do.

DECARLO (O.S.)
(Through speaker.)
Can you make it from Ancono to
Alibi by tomorrow afternoon?

OPAL (O.S.)
(Through speaker.)
I'll be there.

The transmission ends.

Amir looks to his daughter searching for any kind of reaction.

Diamond doesn't give him one.

Amir picks up the phone in front of him pressing one button.

AMIR

Pilot. New course. Alibi, France.

59 EXT. ALIBI, FRANCE - MUSEUM TOULOUSE-LAUTREC - DAY 59

Opal walks inside the museum along with several other patrons.

Sapphire approaches the museum listening to Decarlo through the earpiece she wears.

DECARLO (O.S.)

(Through Earpiece)

We need to let this play out.
Amir's not going to do his own
dirty work, but I'm confident in
knowing who he'll send.

60 INT. UNMARKED WHITE VAN 60

Decarlo monitors the area with the surveillance van's equipment.

Two other GSA agents work along side him.

DECARLO

If we can get her into custody this
is going to be a big win today for
the good guys.

INTERCUT with the Museum's Entrance.

SAPPHIRE

And you're sure. The girl I fought
in Mogok?

DECARLO

She's his most trusted.

SAPPHIRE

She'll never portray her father.

DECARLO

Yeah. That's something else perhaps I should of mentioned. I kind of been corresponding with her.

SAPPHIRE

You tell me this now!? When do the lies stop Decarlo?

DECARLO

It was clearly an omission.

SAPPHIRE

I guess I'm going to omit my foot up your ass the next time I see you.

DECARLO

Roger that. I'll pencil a future ass kicking into my calender. Maintaining radio silence. Decarlo out.

The two GSA agents look towards Decarlo with amused expressions on their faces.

Decarlo can only shrug his shoulders in innocence.

61 INT. MUSEUM TOULOUSE-LAUTREC

61

Opal turns in surprise as she hears her name.

SAPPHIRE

Opal?

Opal and Sapphire stare at each other for a few moments, neither knowing what to say.

SAPPHIRE (CONT'D)

I work for Andrew Decarlo. My name is Sapphire Albertini. I'm your half sister.

Opal approaches Sapphire and looks into her eyes.

OPAL

I was rather shocked to learn I had a sister.

SAPPHIRE

Believe me when I say I know the feeling.

Opal can see it in Sapphire's eyes - truth.

OPAL

I do believe you.

SAPPHIRE

We can talk later. Right now I need to get you to a safe place.

OPAL

What's going to happen in public?

Diamond appears from out of the crowd holding a QSZ-92 pistol with a modified "gem" stock (diamonds imbedded on the handle of the gun). She points her weapon at Sapphire.

Four of Amir's Goons appear from the four corners of the room armed with automatic weapons.

Sapphire stands as a shield in front of Opal pulling out two Glock 37's (handguns) in either hand and pointing them at Diamond.

Opal can only stand horrified to what is transpiring.

People in the museum run like freight trains trying to escape the pending conflict.

SAPPHIRE

(To Diamond.)

I know who you are. I don't want to kill you. Put your gun down.

Diamond cocks her gun.

Sapphire takes a step forward with intensity.

DIAMOND

I can't.

SAPPHIRE

Then what? You kill us?

DIAMOND

If father can't have you then no one can.

SAPPHIRE

We're not his god damn possessions.

Opal watches as Diamond begins to squeeze the trigger of her gun.

OPAL
 (Screaming out.)
 NO!!!

A shot is fired from Diamond's gun hitting one of the Goons in the neck.

Sapphire shoots both her guns with a bullet hitting the Goons standing on either side of Diamond.

Sapphire turns to grab Opal dragging her to the floor.

Diamond steps forward unloading her remaining magazine into the last Goon standing. He falls to the ground dead.

Sapphire, Opal, and Diamond all stand to face each other.

62 INT. AMIR CASTLE - MAIN FOYER - NIGHT

62

Amir arrives home.

One of his men carries his bag inside.

RUBY and AMETHYST, two of Amir's daughters, greet him each with a kiss.

RUBY
 Father.

AMETHYST
 Everything went well?

AMIR
 Better than expected.

RUBY
 Where's Diamond?

AMIR
 In the belly of the whale.

63 INT. GSA - DIAMOND'S HOLDING CELL - DAY

63

Decarlo is let into the cell by a GUARD.

Diamond sits on the bed with her arms holding her knees.

DIAMOND
 How long are you going to keep me
 in here?

DECARLO
Until you're trusted.

DIAMOND
And how will you determine that?

DECARLO
I have a problem. You see, I still have to figure out if your defecting or pretending.

DIAMOND
You think I'm a spy?

DECARLO
I think you've been brainwashed for years by your father into doing his bidding.

DIAMOND
I'm no longer part of his collection.

DECARLO
It just seems to easy to me, Diamond. I know I'm the one who initially contacted you, but I'm a skeptical man by nature. I just need to be sure.

DIAMOND
How do I to prove myself sitting in this cell?

DECARLO
Your opportunity is coming. Just be patient a little bit longer.

64 INT. AMIR CASTLE - OFFICE - NIGHT

64

Andelise Deville enters the room.

Amir sits sipping a strong drink from his glass pondering his next move.

ANDELISE
I have news of the new child.

AMIR
She has arrived?

ANDELISE

A beautiful, healthy girl born ten minutes ago.

AMIR

She will be TOPAZ, a name that will equal her hardness, clarity, and beauty.

ANDELISE

And have you given thought about the others? The ones that got away?

Scattered on top of Amir's desk are pictures of the two GEMS no longer in his possession; Sapphire and Opal.

Amir grabs Andelise guiding her so she is cradled on his lap.

AMIR

I find myself thinking of little else since I've learned of their resurrection. They need to find their way home and I must guide them.

ANDELISE

We will do it together my love.

Andelise begins to kiss Amir intently.

AMIR

I need you to do something for me.

65 INT. GSA - CONFERENCE ROOM - DAY

65

Sitting across from each other at the rectangular conference table are Opal and Sapphire.

OPAL

I talked with your father.

SAPPHIRE

Did you?

OPAL

He misses you.

Sapphire's eyes begin to tear.

SAPPHIRE

I miss him too.

OPAL

Then why don't you go see him?

Sapphire now wipes the tear flowing down her cheek with her finger.

SAPPHIRE

Because it's hard, Opal. I left that life. It's too much of a reminder.

OPAL

Because of your mother. I don't think you should punish him because...

SAPPHIRE

(Interrupting.)

What is this? Sisterly advise?

OPAL

I'm just trying to reach out.

SAPPHIRE

Well don't. What are you? A psychologist now. When did you take up that practice? Did you decide that before or after hacking into Pentagon computers?

Opal sits back giving Sapphire an insincere smile.

SAPPHIRE (CONT'D)

Oh. Now you're going to be quiet?

OPAL

That was a hobby. I take it Mr. Decarlo allowed you to read my file.

SAPPHIRE

(Correcting Opal.)

Decarlo did nothing of the kind. I broke into his office.

OPAL

So you're a thief?

SAPPHIRE

A damned good one. And you're a hacker.

OPAL

A damned good one.

SAPPHIRE

There's a lot more to you than meets the eye.

OPAL

Meaning?

SAPPHIRE

First impressions - a mousey computer nerd sitting in her cubicle behind her computer eight hours a day, five days a week. I'd never guess for a minute you were once on the FBI's top ten. You were a bad girl, Pickford.

OPAL

That was a long time ago. I was just your typical, rebellious teenager.

SAPPHIRE

No. Rebellious would be sneaking out of the house at 2am in the morning, taking the parent's car out to drink beers with the boys. You hacked into top secret government files. You were down right naughty.

OPAL

Yeah, well - it's nothing I'm proud of.

SAPPHIRE

Got a good job out of being naughty didn't you?

Opal gives an innocent glare to Sapphire.

Douglas McElhaney enters the room introducing himself. He shakes each of their hands.

DOUGLAS

Ladies. My name is Douglas McElhaney.

SAPPHIRE

We've met.

OPAL

(Acknowledging.)
Mr. McElhaney.

DOUGLAS

Pleasure.

Douglas takes a seat.

Decarlo enters the room directly after with Diamond who is handcuffed and escorted by a GSA Agent.

Opal and Sapphire watch saying nothing.

Diamond is placed in a chair.

Sister Shai de los Santos enters the room next. Opal stands, walks over to the Sister to give her a hug. The two women sit next to each other.

DECARLO

I've invited Sister Shai here today as she has an intimate knowledge of your origins. We've worked together for a few years.

SAPPHIRE

Worked together?

SISTER SHAI

Worked may be to strong a word.

DECARLO

Ok. I've black mailed her to help me on occasion. Can we continue?

Decarlo opens the briefcase he's carrying. Inside he retrieves a folder containing duplicate photographs of Amir Mo-Wang. He hands a picture to everyone present.

SAPPHIRE

(To Decarlo.)

What's this?

DECARLO

(To Sapphire.)

Amends.

(To Everyone.)

Welcome to Amir 101. Amir Mo-Wong was born on August 20, 1950. He's the sole child of wealthy Malaysia industrialist Nicholas Mo-Wong and famous Chinese actress Li Wei. Amir was raised by a series of nannies in his parents employ at any given time. His parents were far to involved in their own careers to have to deal with a child.

SAPPHIRE
 Psychological profile - mommy
 didn't tuck him in at night.

DECARLO
 Yeah. Exactly.

SAPPHIRE
 So his parents weren't around. It
 doesn't exactly turn a normal child
 into a mass murderer.

DECARLO
 But if you mix the absence of his
 parents, the home schooling where
 he had no contact with anyone else
 his own age, the fact he was a
 rich, spoiled brat, and just a
 bunch of screwed up wiring upstairs
 to start with and you have yourself
 a recipe for an Adolph junior.

FLASHBACK TO:

66 EXT. HARVARD UNIVERSITY - DAY (1968)

66

A young Amir walks the campus carrying his books.

DECARLO (V.O.)
 At age eighteen daddy paid for Amir
 to attend Harvard University where
 he studied law.

BACK TO PRESENT

DECARLO
 Keep in mind it was the 1960's.
 Amir was a minority from a
 communist nation attending one of
 the most prestigious schools in the
 United States of America. Harvard
 may of reformed their admission
 policies for a more "ethnic" and
 "socio-economic" makeup for the day
 but the same couldn't necessarily
 be said for the rest of the
 country.

FLASHBACK TO:

67 INT. HARVARD UNIVERSITY - AMIR'S DORM ROOM - DAY (1968) 67

A group of students including Amir watch the funeral of Martin Luther King on a small black and white television set.

DECARLO (V.O.)

We can only speculate the impact of what was happening in the U.S. at the time had on Amir.

68 INT. HARVARD UNIVERSITY - AMIR'S DORM ROOM - DAY (1968) 68

Stock footage of Fidel Castro.

DECARLO

It was in the states where Amir became profoundly influenced by Fidel Castro.

BACK TO PRESENT

OPAL

Castro. He had a hand in the U.S. race war. I mean it wasn't really a war in the physical sense. It was a cultural war.

SAPPHIRE

Are you a historian now?

OPAL

I actually majored in history.

DECARLO

(To Opal.)

Go ahead.

Decarlo smiles and winks at Sapphire as if he'd pulled something over on her.

Sapphire is hardly impressed.

OPAL

By 1968, a whole plethora of African-American-organized terrorist groups had emerged, vowing to put an end to racist segregation through armed struggle. Fidel Castro became involved in their cause.

DECARLO

As well as with the Macheteros, a Puerto Rican terrorist group.

OPAL

I don't know anything about that, but I do know Cuba focused particular attention on the black struggle in the U.S., providing aid and training to the Black Panthers and the Black Liberation Army, as well as a safe haven on the island for black leaders.

SAPPHIRE

Amir emulates Castro.

DECARLO

Castro became a hero to Amir as he saw the man defending minorities in the racist state of America.

FLASHBACK TO:

69 EXT. TRAINING CAMP - DUSK (1973)

69

Amir stands among several other men about his age as they're all indoctrinated into the terrorist organization.

DECARLO (V.O.)

Amir returned to Malaysia with his western knowledge and respect for Castro. He cut ties with his parents and began to converse with death squads and terrorist organizations within Asia to fight against western dominance.

70 EXT. CITY STREETS - DAY (1974)

70

Amir is part of the Front for the Liberation of Palestine as they engage Israeli forces.

DECARLO (V.O.)

He started as a soldier for the cause. Amir rose through the terrorist ranks establishing himself as someone of respect.

71 EXT. SOMEWHERE IN THE MIDDLE EAST - DUSK (1977) 71

In a tent city in the middle of the desert Amir is greeted by several well dressed men sporting Shalwar Kameez suits.

DECARLO

Third world countries pay Amir to establish terrorist attacks on western targets.

72 INT. AMIR CASTLE - THE VAULT (1985) 72

Amir enters the room where he keeps his collection numbered and accounted for.

DECARLO (V.O.)

Amir began to amass a small fortune that he used to collect his passion - rare gemstones.

73 INT. AMIR CASTLE - BEDROOM (1986) 73

Amir lies in bed as a dozen women naked from the waist up stand lined up in front of him. He points to two women in particular who would be his entertainment for the evening.

DECARLO (V.O.)

This passion took a leap forward as he also began to collect women. Amir began to amass a harem of dark haired girls from any race or creed who he would either seduce or kidnap.

74 INT. AMIR CASTLE - BEDROOM (1995) 74

Amir wears a "Gi" (karate uniform) as well as does his students. Several girls ranging from ages six to ten go about performing their Katas.

DECARLO (V.O.)

Age doesn't matter as long as they can produce female offspring who he trains in the martial arts. They are his protectors.

BACK TO PRESENT

OPAL

And what happens to any male children that may be born?

DECARLO
They're murdered.

Everyone is shocked by the answer except for Diamond.

SAPPHIRE
So why the obsessive compulsive
behavior?

DECARLO
Who knows. Why does someone collect
coins or stamps? Some do it for
monetary value. Some do it just to
have things.

Everyone looks to Diamond as she breaks her silence.

DIAMONDS
He has them because he wants them.
Father gets what he wants.

Decarlo changes subject as he addresses the GSA agent.

DECARLO
You can take her back to her cell.
(To Sapphire and Opal.)
If you'll excuse me Mr. McElhaney
and myself will be clearing the
room as Sister Shai has a word with
you.

Diamond is escorted out of the room by the GSA agent.

Decarlo and Douglas shortly follow.

Sister Shai takes Opal's hands in hers as she turns her gaze
to Sapphire.

SISTER SHAI
I hope you find it in your hearts
to forgive me. What I did - I did
for your survival. Many women had
attempted to escape Amir. They did
so with their lives. Lib Cadena
also attempted to escape and
succeeded. She not only managed to
take Opal with her, but also took
another girl by the name of
Sapphire who was also a daughter of
Amir. She brought you both to me.
We had to make desperate measures
to ensure your well being and make
sure Amir would never be able to
get you back.

(MORE)

SISTER SHAI (CONT'D)

With the help of people I deal with two stillborn children were taken from a local hospital. Liberty put the stillborns into a car and drove that car into a brick wall. The crash incinerated everything inside. Lib killed herself to keep you both safe.

Sapphire looks to Opal who stares at Sister Shai in shock. Tears begin to flow down her cheeks.

SISTER SHAI (CONT'D)

Amir thought you both dead. It was shortly after that Opal was adopted by Virginia Pickford and Sapphire by to the Albertinis.

Sapphire moves from her chair over to Opal. Both sisters hug. Sister Shai stands and exits the room.

75 INT. THE HALLS OF GSA

75

Decarlo and McElhaney walk.

DOUGLAS

You've got what you need then.

DECARLO

I've got the girls. That's a start.

DOUGLAS

The Union Delegates are going to expect quick results.

DECARLO

The question is do we go to Amir or is he coming to us?

76 INT. GIRL'S HOME - ENTRYWAY - AFTERNOON

76

Sister Shai enters the home carrying her bag.

Lined from the stairs wrapped around to the greeting room stand her girls with frightened looks on their faces.

SISTER SHAI

Girls? What's going on?

Sister Shai drops her bag when she notices the bloody body of Sister Rosa lying lifeless on the wooden floor.

SISTER SHAI (CONT'D)
 Jesus, Mary, and Joseph!

Sister Shai runs to the body of Sister Rosa and drops to her knees to hold her dead friend in her arms.

ANDELISE(O.S.)
 She didn't suffer.

Sister Shai looks up to Anelise Deville who appears from behind the girls.

A half dozen goons holding automatic weapons also make their presence known.

ANDELIS
 Sister Shai De Los Santos.

SISTER SHAI
 YOU SHALL SUFFER IN THE PITTS OF
 HELL!

ANDELISE
 Yes. But not today. We need to come to an understanding. I need to know how many of these girls will die before that becomes possible?

SISTER SHAI
 If you hurt any of these girls there will be wrath put upon you to the likes you've never witnessed.

ANDELISE
 To that I have no doubt, Sister. I'm well aware of the shepherds that look after your flock. For a woman of the clothe you're certainly indisposed to a lot of dubious bedfellows.
 (Change beat.)
 So let me discuss our relationship. Let's call it a truce. There's a conflict brewing and we'd rather you nor your people be involved.

Anelise pulls out her gun and shoots one of her own men in the head.

The man drops to the floor dead.

ANDELIS
 An eye for an eye. We can now start fresh.

(MORE)

ANDELIS (CONT'D)

You involve yourself in the affairs
of Amir Mo-Wang again and we'll be
back to make sure the line at the
pearly gates is filled with
beautiful young girls.

Andelise motions her men to follow her out the door.

Sister Shai stands to her feet to look out the front window.
She watches as Andelise and her men are picked up by two
black SUVs.

With shallow breath and shaking hands Sister Shai turns to
the girls who all look to her with tears rolling down their
cheeks.

SISTER SHAI

I want you girls to all go to your
rooms and lock your doors. I will
come for you shortly.

Without question all the girls run up the stairs and
disappear from the scene.

Looking once again towards the lifeless body of Sister Rosa,
Sister Shai picks up the phone and begins to dial.

77 INT. GSA - DECARLO'S OFFICE

77

Andrew Decarlo picks up the ringing phone.

DECARLO

Decarlo.

SISTER SHAI (O.S.)

(Through the phone.)

I'm out. What ever it is you think
you have on me you may as well use
it because I'm done.

DECARLO

Sister Shai?

SISTER SHAI (O.S.)

They strong armed me and I'm done.
I'm not using my girls as
collateral damage for your war.

DECARLO

What did they ask you to do?

SISTER SHAI (O.S.)
They just want me to stay out of
it. Nothing more.

DECARLO
Your sources won't work with me
without your involvement.

SISTER SHAI (O.S.)
(Through the phone.)
I want that son of a bitch dead
more than anyone, but I will not be
involved.

DECARLO
OK. I'm not going to hold this over
your head. I wouldn't of gotten
this far without you, but tell me
one more thing. How did they get to
you?

SISTER SHAI (O.S.)
(Through the phone.)
They visited me at the home. They
murdered Sister Rosa. They held my
girls at gun point?

DECARLO
Amir?

SISTER SHAI (O.S.)
(Through the phone.)
No.

DECARLO
Sister? If it wasn't Amir who came
to the home then who was it? Who
came?

SISTER SHAI (O.S.)
(Through the phone.)
An older woman probably in her late
50's. She had the look of the devil
in her eyes.

DECARLO
If I sent you a picture do you
think you could ID her?

SISTER SHAI (O.S.)
(Through the phone.)
If I do you will no longer contact
me?

DECARLO
I promise.

SISTER SHAI (O.S.)
(Through the phone.)
Send it.

Sister Shai hangs up on her end.

Decarlo dashes out of his office.

78 INT. GSA - RECEPTION ROOM 78

Opal sits watching the European equivalent of Jeopardy.

Decarlo enters the room with urgency.

DECARLO
I need your help.

79 INT. GSA - HALLWAY 79

Decarlo and Opal walk their way through the halls of the GSA.

OPAL
There's something I was hoping you
would be forthright about, Andrew.

DECARLO
I'll see what I can do about that.

OPAL
Sister Shai. What do you have on
her? What makes her such a threat
to a man like Amir?

DECARLO
Sister Shai has a lot of contacts
in organized crime that stretches
into the Middle East. Almost far
enough to Amir's doorstep.

OPAL
Kind of strange for a woman of the
cloth don't you think?

DECARLO
I always thought so.

OPAL

Is that what you blackmail her with? The threat of incarceration for who she knows.

DECARLO

You ever hear of the "Golden Triangle" or the "Golden Crescent"?

OPAL

(Shrugs her shoulders)
You got me on that one.

DECARLO

There are four major regions in the world that are known for their production of Heroin. You have Mexico and Columbia and then you have the Golden Triangle and the Golden Crescent. The Triangle incorporates Burma, Laos, Vietnam, and Thailand. The Crescent incorporates Afghanistan, Iran and Pakistan. Distribution to the United States is mainly across the Pacific Ocean. Distribution to Europe is simply on land. Sister Shai is one of a network that offers a safe house for the couriers who transport the drugs into Europe. She's been doing it for years.

OPAL

Sister Shai? Why?

Decarlo and Opal enter an elevator.

80

INT. GSA - ELEVATOR

80

Decarlo hits the button for the floor of their destination.

DECARLO

I'm guessing for protection, supplies and necessity. It wasn't to far after World War II when she got involved. Europe was a different place then. I think by the time she realized how deep she was in there was no way out.

OPAL

What does this all have to do with Amir?

DECARLO

I got a lot of information from Sister Shai's contacts including information on the people Amir is associated with. Once Amir learned you were alive it wasn't hard to figure out how I was obtaining that information. This morning Amir ran that well dry. As long as Sister Shai or the children weren't hurt there will be no retaliation, but the uneasy alliance I've had with these people has now been severed. So that brings us to you.

The door to the elevator opens revealing a room full of computer equipment.

81 INT. GSA - COMPUTER ROOM

81

Opal enters the massive room with a look of amazement of all the gadgets she'll have fun playing with.

Decarlo is pleased with the reaction.

DECARLO

Welcome to your new playground.

OPAL

This is awesome.

DECARLO

This will be our operation control center. I need you to break it in.

OPAL

What am I looking for?

DECARLO

Who. The woman that threatened Sister Shai. I need a name. You've got the time of the occurrence and Sister Shai's description.

Opal sits herself down at the master computer turning on the multiple monitors.

OPAL

How far can I dig?

DECARLO

As far as you need to get me results.

OPAL

Well that's what I'm talking about.

Opal begins breaking into the mainframe that holds the recorded video of security cameras that recorded two black SUVs driving away from the Girl's Home earlier in the day.

The display changes to a close-up of the vehicle's license plate numbers.

OPAL (CONT'D)

Those license plates don't exist.

A satellite feed appears on another monitor tracking the route the vehicles took, a private airstrip outside of Paris, France.

DECARLO

Is that their route?

OPAL

Yes. But no security cameras to where their vehicles stopped. They entered the airstrip, got on their plane, and gone.

DECARLO

How about something from their arrival.

OPAL

Let's see what we can find.

A monitor shows five people exiting two SUVs in front of the Girl's Home. The figures are wearing long coats, sunglasses, and hats to hide their appearance.

OPAL (CONT'D)

Nothing. I mean you can clearly make out four men and one woman exiting the vehicle, but no angle worth a damn.

A new thought enters Opal's head as she pounds on the keyboard frantically.

OPAL (CONT'D)

But that plane had to come from somewhere.

82 INT. GSA - FIRING RANGE

82

Sapphire unloads a magazine clip from her firearm into the target area. She reloads.

Resting on a nearby ledge is Sapphire's phone that begins to vibrate. Sapphire answers.

SAPPHIRE

Sapphire.

ANDELISE (O.S.)

(Through the phone.)

Sapphire. My sweet, Sapphire.

SAPPHIRE

Really? And why is that?

ANDELISE (O.S.)

(Through the phone.)

Sapphire. My name is Andelise Deville.

SAPPHIRE

OK.

ANDELISE (O.S.)

(Through the phone.)

I'm your mother.

83 INT. GSA - COMPUTER ROOM

83

Opal continues to dig deeper into the routing of the mysterious airplane.

OPAL

This may take a bit.

DECARLO

I have no doubt that plane belongs to Amir.

OPAL

It's just a matter of finding who he's loaned it out to.

84 INT. GSA - DIAMOND'S HOLDING CELL - DAY

84

Sapphire is let into the cell by a GUARD.

Diamond stands not sure what to make of her visit.

SAPPHIRE
You know a woman by the name of
Andelise Deville.

DIAMOND
I do.

SAPPHIRE
Good. You're going to take me to
her.

Sapphire raises her weapon towards the guard shooting a dart
into his neck. The guard falls to the floor unconscious.

DIAMOND
You want me to take you to the
house of Amir?

SAPPHIRE
That's our destination.

DIAMOND
I thought you didn't trust me.

SAPPHIRE
I thought you wanted to be trusted.

85 INT. GSA - COMPUTER ROOM

85

Opal smiles to the fact she's making progress.

OPAL
Mykonos Island.

DECARLO
Greece? You tracked an untraceable
plane to Greece?

OPAL
It was there for five days.

On the larger monitor Opal brings up video of two SVUs
driving down the avenues of Greece.

OPAL (CONT'D)
Now they're making it to easy. And
something tells me this lady isn't
going to be staying at the Howard
Johnson.

DECARLO
She'll want to be keeping a low
profile.

OPAL
There it is. The Cavo Tagoo. The
Golden Villa.

Opal strokes a few more keys revealing a security camera
picture of Andelise Deville.

OPAL (CONT'D)
Who's that?

DECARLO
I have no idea.

SAPPHIRE (O.S.)
Her name is Andelise Deville. She's
my mother.

Sapphire escorts Diamond off the elevator.

DECARLO
Andelise Deville is dead.

Sapphire points Diamond to the picture on the monitor.

DIAMOND
That's her. That's Andelise
Deville.

DECARLO
I have pictures of Deville. Her
image is tattooed in my brain.
That's not Deville.

OPAL
Plastic surgery perhaps.

Decarlo looks questionably at Diamond and then towards
Sapphire.

DECARLO
What the hell is going on? Why is
she out of her cell.

Sapphire raises her gun and shoots a dart into Decarlo's
chest.

DECARLO (CONT'D)
Son of a bitch.

Decarlo falls to the ground unconscious.

Opal is unclear what is transpiring.

OPAL
OK. I'm confused.

SAPPHIRE
What do you have on Deville?

Opal looks to Sapphire then to Decarlo and then back to Sapphire. Trying to decide where her loyalties lie she quickly decides with Sapphire as she pulls information up on the computer screens.

An old digital copy of "The Washington Post" appears on one of the monitors.

A headline reads: Socialite Gone Missing.

The photo of a young Andelise Deville is prominently displayed.

OPAL
Looks like she was someone of
importance back in the day. She
went missing in the late 60's.

More headlines show up on the surrounding monitors.

One specific articles shows a picture of Deville with Amir.

SAPPHIRE
And she knew Amir.

Opal continues to type on the computer displaying a photo of Deville from the 60's and then the one she captured earlier from The Cavo Tagoo.

OPAL
They look very different, but not
out of the realm of possibility
they're the same woman.

SAPPHIRE
Or someone trying to be the same
woman.

Diamond points to the picture taken at The Cavo Tagoo.

DIAMOND
All I can tell you is since I was a
little child I knew this woman as
Andelise Deville.

SAPPHIRE
Then let's go.

OPAL

Go? Where?

SAPPHIRE

Diamond can take us to Amir.

OPAL

Just like that. Be it through Decarlo or Amir either way we're being played. And I'm sorry Diamond, but we don't even know where her loyalties lie.

SAPPHIRE

Do you trust me?

OPAL

Sapphire. You're my sister, but at this point I don't really trust anyone.

SAPPHIRE

You've got a few choices. Go back to your old life always looking over your shoulder, join Decarlo on his personal vendetta, or come with me and let's face this man - our father.

OPAL

All those choices suck.

SAPPHIRE

Exactly. Decide which choice sucks the least.

Diamond points down to the motionless body of Andrew Decarlo.

DIAMOND

What do we do with him?

86 INT. GSA - COMPUTER ROOM - EVENING

86

The room is pitch black. All that can be heard is the humming sound of the elevator and the doors opening. A click of the light by ALONZO DE LUCA, an early 20ish computer nerd, and the room is illuminated again.

Sitting in a chair with his arms and legs bound by Ethernet cables sits Decarlo squirming to get free. His mouth has been gagged.

ALONZO

Mr. Decarlo? What are you doing?

Decarlo raises his arms to Alonzo giving hint to the young computer jockey to free him.

Alonzo pulls off the gag and starts untie him.

DECARLO

Alonzo. Thank god. How long have I been out?

ALONZO

I can't answer that. How long have you been here?

DECARLO

I mean what time is it now.

Alonzo leans over a mouse and wiggles in making one of the computer monitor's come to life. From there he can read the time.

ALONZO

7pm.

DECARLO

Shit. Get me free.

Alonzo finishes freeing Decarlo who stands to run to the elevator. At the same time he searches through his pockets for his cell phone he's unable to find. Determining that it's no longer in his possession Decarlo barks orders at Alonzo.

DECARLO (CONT'D)

Call downstairs. Tell them to get me a car ready and to get the jet fired up.

ALONZO

Mr. Decarlo. I'm just here for maintenance on the system.

As the elevator door close Decarlo yells out.

DECARLO

GOD DAMN IT ALONZO JUST DO IT.

Decarlo runs from the building, jumps into the car, and peels out towards the open highway.

88 INT. 2009 AUSTON MARTIN 88

Decarlo shouts at himself while trying to maneuver through traffic.

DECARLO
GOD DAMN IT! GOD DAMN IT! GOD DAMN
IT!

89 INT. ENGLAND 89

Douglas McElhaney and his secretary, Doris, sit at the desk eating a dinner consisting of Fish and Chips.

McElhaney answers his ringing phone.

DOUGLAS
This is McElhaney.

McElhaney's face drops from the news he's just heard.

DOUGLAS (CONT'D)
He what? Well tell the pilot to
turn the plane around. He what?

90 INT. GSA PRIVATE JET - COCKPIT 90

Decarlo sees Douglas McElhaney's number appear on his call waiting. He debates a moment if he should answer it or not.

INTERCUT AS NEEDED

DECARLO
Douglas.

DOUGLAS
Decarlo. Are you holding our pilot
at gunpoint?

Decarlo is indeed sitting in the co-pilot's chair aiming his weapon at the GSA PILOT.

DECARLO
We're not turning around, Douglas.

DOUGLAS
And just where the hell do you
think you're going?

DECARLO

The Gems went to confront their father. I'm going after them.

DOUGLAS

In Mongolia? With no backup? With no plan?

DECARLO

They're my responsibility, sir.

DOUGLAS

How are you going to find them when you get there?

DECARLO

I have no idea. But I'll be closer than sitting in my office in Italy.

DOUGLAS

You're not touching that plane down in Mongolia.

Decarlo looks to the parachute that's next to him.

DECARLO

You're right. I'm not.

91 EXT. CHINGGIS KHAAN INTERN. AIRPORT - MONGOLIA - DAY 91

Sapphire, Opal, and Diamond exit the small airplane each carrying one small bag in hand. They walk towards the Mongolian terminal.

92 EXT. SOMEWHERE AT THE RUSSIAN/MONGOLIAN BORDER - NIGHT 92

A one man parachute hits the ground. Decarlo unhooks himself from the parachute. Getting his bearings he begins to run deeper into Mongolia.

93 EXT. MONGOLIAN GUESTHOUSE 93

Establishing shot.

94 INT. MONGOLIAN GUESTHOUSE 94

Sapphire, Opal, and Diamond conjugate in a simple room. Opal is relaxing on the bed with her nose in her laptop.

Diamond is leaning against the window sill with the early afternoon sun beating in.

There's a knock at the door.

Sapphire answers the door allowing room service into the room pushing a cart.

The man places the cart with various foods in the middle of the room.

Diamond stands in the background.

Sapphire hands a giant roll of cash to the man.

Opal looks on with amazement.

SAPPHIRE

Give my compliments to the Chef.

OPAL

That's one hell of a tip.

Sapphire pulls two suitcases from the bottom of the cart. All three girls stand shoulder to shoulder looking into the cases that contain a variety of firearms.

Opal is amazed at what she sees.

Diamond holds a big grin.

Sapphire continues with her patented lack of emotion.

DIAMOND

That's one hell of a Chef.

95 EXT. FARM HOUSE - DAY

95

A hand knocks on an old farm house.

An OLD MAN opens the door to answer revealing Decarlo on the other side.

Decarlo holds up a large stack of money to the Old Man. Decarlo then points to the rusted out UAZ 469 Russian Jeep that lies stranded in an irrigation pit.

96 EXT. SAME FARM HOUSE - THIRTY MINUTES LATER

96

Harnessed into several oxen Decarlo and the Old Man are able to pull the vehicle from what seemed was going to be its watery grave.

- 97 EXT. MONGOLIAN GUESTHOUSE 97
- The girls exit the building where a Suzuki 4 x 4 waits for them.
- ZHEN, their Mongolian driver, helps to load the girl's bags into the back of the vehicle.
- Once packed and loaded the girls and Zen enter the vehicle and drive away.
- 98 INT. SUZUKI 4 X 4 98
- Opal tries to make light conversation with their driver.
- OPAL
- Hello.
- The driver looks in the mirror to Opal and smiles.
- SAPPHIRE
- The drivers name is Zhen. I've worked with him a couple times before. He doesn't say much, but he always seems to pull off the impossible.
- 99 EXT. FARM HOUSE - TWO HOURS LATER - DAY 99
- The old man sits in the driver's side of the Jeep as Decarlo is under the hood trying to start to vehicle up.
- Decarlo lets out a signal with his arm for the Old Man to try once again to start the vehicle.
- This time the Jeep turns over and idles.
- Decarlo quickly slams the vehicle's hood down, thanks the farmer who has exited the vehicle, and drives as fast as the vehicle will allow into the sunset.
- 100 EXT. MILITARY CHECK POINT 100
- The jeep races along the dirt roads deeper into Mongolia.
- They're stopped at a military check point for inspection.
- 101 INT. SUZUKI 4 X 4 101
- Zhen exits the vehicle to greet them.

The girls watch him walk to the soldiers to engage them in conversation. They can't make out what Zhen says to the soldiers, but watch him point back to the truck several times.

Curious, one of the Mangolian soldiers walks to the jeep to look inside at the girls. Sapphire, Diamond, and Opal say nothing, but only smile. The soldier laughs walking back to Zhen and the rest of his men.

A few seconds pass when Zen enters back into the vehicle and drives past the checkpoint.

OPAL

How did you get us through that checkpoint?

ZHEN

Three beautiful Asian looking women who want to see the country side. How could any man refuse their wishes?

SAPPHIRE

You told them we were prostitutes didn't you?

Zhen looks to Sapphire with an innocent smile.

102 EXT. MONGOLIAN COUNTRYSIDE 102

Opal and Diamond pull the gear out of the Suzuki 4 x 4.
Sapphire is handing Zhen an envelope.

SAPPHIRE

Half now.

ZHEN

Half on completion as agreed. It's always a pleasure working with you sweet Sapphire. Stay alive.

103 EXT. MONGOLIAN COUNTRYSIDE 103

The girls reach a heavily forested mountain peak.

Sapphire throws the two bags of weapons behind a large rock covering them with foliage.

SAPPHIRE

Are we ready?

The three girls look to each other in silence.

They move down the countryside towards Amir's castle.

104 INT. AMIR CASTLE - SECURITY ROOM 104

Amir enters the security room that's manned at all times. Monitors are setup with security cameras recording the entire perimeter.

AMIR
Where are they?

One of the SECURITY GUARDS points to a particular monitor.

Displayed are Sapphire, Opal, and Diamond walking towards some of Amir's GOONS who check the girls for weapons.

Amir's eyes glow with excitement.

AMIR (CONT'D)
Bring them to my office.
(Rethinking.)
Better yet. Have the girls do it.

105 INT. AMIR CASTLE - FOYER 105

Sapphire, Opal, and Diamond are escorted inside by the guards.

In the foyer they come face to face with their sisters; AMETHYST, RUBY, JASPER, and AMBER who will escort them to Amir.

Nothing is said as the girls size each other up.

Jasper and Ruby are extra rough with Diamond considering her a traitor.

106 INT. AMIR CASTLE - AMIR'S OFFICE 106

The door to the office was already opened.

Decarlo's "Gems" are escorted in by Amir's "Gems".

Amir walks towards them addressing Opal.

AMIR
Opal my daughter. It pleases me to see you.

OPAL
I'm not your daughter.

AMIR
I'm afraid genetics will disagree
with you.

Next Amir walks to Sapphire.

AMIR (CONT'D)
And my lovely Sapphire. Truly good
to see you again.

Sapphire shoots Amir an angry smirk very sincere in how she
responds.

SAPPHIRE
Oh. Very likewise.

Amir is pleased by Sapphire's defiance. He moves to Diamond.

AMIR
And Diamond. Once again you serve
me well.

DIAMOND
Thank you, father.

With this Diamond takes her place at her father's side.

Amir acknowledges everyone in the room who are understandable
astonished to where Diamond's loyalties lie.

SAPPHIRE
(To Diamond.)
You bitch.

AMIR
(To Sapphire and Opal.)
I sent Diamond to Decarlo. She's
been in contact with him for a long
time in fact. We used that to our
advantage. I had to get you here
somehow. And now what to do with
you.

Sapphire turns to Amethyst, Ruby, Jasper, and Amber.

SAPPHIRE
How can you follow this mad man?
This man has used you. Manipulated
you.

AMIR

You're wasting your time.

Sapphire ignores Amir.

SAPPHIRE

Murdering and kidnapping.

AMIR

No one is here against their will.

SAPPHIRE

NO! I am.

AMIR

Now how can this be? You came to me.

SAPPHIRE

I came to you because I'm not going to be hunted the rest of my life like some priceless trinket. I'll die on my terms not yours thank you.

AMIR

Sapphire. I would not lay a hand on you. You're my daughter. I love you. I simply wanted you home where you belong. With your sisters.

SAPPHIRE

And my mother?

OPAL

Andelise Deville. She murdered an innocent woman.

AMIR

Andelise Deville. I'm unfamiliar with that name.

OPAL

So we'll add liar to the list of your sins.

AMIR

I sense hostility, Opal. I wish to move away from that. I wish to heal old wounds.

OPAL

You egotistical son of a bitch.

Amir looks into Opal's eyes for a moment saying nothing. If she could only understand him. If she could only love him like a daughter loves a father. He'll make her understand.

AMIR

Your sisters will escort you to quarters where you can clean yourselves up and change into something less rugged. Then we'll meet for dinner to discuss our differences as civilized people.

Sapphire gets in Diamond's face before she and Opal are escorted out of the room.

Amir turns his attentions to his phone - picking it up and dialing.

AMIR (CONT'D)

Yes. I would like to speak to Andrew Decarlo. Tell him that Amir Mo-Wang wishes to speak with him.

107 EXT. UAZ 469 RUSSIAN JEEP 107

Decarlo drives the jeep as fast as possible down the dirt roads.

108 INT. UAZ 469 RUSSIAN JEEP 108

Decarlo's Blackberry begins to ring. Decarlo answers.

DECARLO

Decarlo. Patch him through. Amir?

INTERCUT AS NEEDED

AMIR

Mr. Decarlo. Now it seems I have something you want.

Decarlo is outraged to the point of almost slamming his Blackberry into the dash of the vehicle. He composes himself the best he can before he responds.

DECARLO

You harm one hair on their heads I will...

AMIR

What? You'll kill me?

DECARLO
I WILL BE VERY MAD!

AMIR
I thank you for all you've done.
This wouldn't of been possible
without you.

DECARLO
I'm on my way to you.

AMIR
What? Where?

DECARLO
Mongolia. Isn't that where you
dwell?

AMIR
You're in Mongolia?

DECARLO
Heading South East. Heading to you.

AMIR
You tracked the Gems. Mr. Decarlo.
You impress me

DECARLO
Yippy for me.

AMIR
I insist you join us for dinner.

DECARLO
I'm not really dressed for it.

AMIR
Sapphire and Opal will be very
disappointed if you couldn't
attend. Give me your coordinates
and I'll have a helicopter pick you
up.

DECARLO
So you can kill me?

AMIR
Mr. Decarlo. You were dead the
night we met in Austria.

DECARLO
OK you son of a bitch. Iron me a
tux.

109 EXT. UAZ 469 RUSSIAN JEEP 109

Decarlo stops the vehicle and exits the driver's side. He climbs on the hood lying down with his hands against his head waiting for his ride.

110 INT. AMIR CASTLE - DINING ROOM - NIGHT 110

Sapphire and Opal enter the room. They wear evening gowns and have been prepped by their other sisters.

Decarlo and Diamond already sit at the table.

Sapphire and Opal are startled to see him present.

Four armed guards stand at all four corners of the room.

Amir dismisses the rest of his Gems.

SAPPHIRE

Decarlo?

DECARLO

I liked it better when you called me sir.

AMIR

Mr. Decarlo has been gracious in agreeing to dine with us this evening. I hope there are no objections.

DECARLO

I've been catching up with Diamond. You know the whole betraying us and everything. If you can't trust family who can you trust?

OPAL

You tracked us?

DECARLO

I tried.

AMIR

Please. Sit.

Sapphire and Opal sit.

Servants arrive placing trays on the table and pouring drinks.

Decarlo looks at the Goon who stands behind him.

DECARLO

I bet they've got balls. I mean not
in the physical sense. Snip, snip.

Opal gives Decarlo a questionable look not exactly sure where
he's going with this turn of conversation.

Decarlo notices Opal's confusion.

DECARLO (CONT'D)

Their Eunuchs. Castrated.

OPAL

Yes. I know what a Eunuch is.

Decarlo shares his knowledge with anyone who will listen.

DECARLO

Historically used as guardians of a
harem. So they don't get any
unnecessary urges.

Sapphire looks to the Goon behind her then in disgust to
Amir.

AMIR

These men come from nothing. I
offer them a home. I offer them a
life of comfort. If they happen to
die in my employ I offer their
families restitution that will make
them comfortable for the rest of
their lives. What does your
government offer the families of
your soldiers when they die?

DECARLO

They're honored.

AMIR

Trust me. The family would rather
have the cash.

The servants leave the room once they have served everyone.

AMIR (CONT'D)

Please. Eat. I assure you nothing
is poisoned.

Decarlo, Sapphire, and Opal look at one another before
beginning to eat.

DECARLO

So now what?

AMIR

Excuse me.

DECARLO

When we're done eating. Is that when you offer us all tickets back to Italy.

AMIR

You, Mr. Decarlo will die. My daughters will remain here where they belong.

OPAL

You have to understand, Amir...

AMIR

Call me father.

Opal is noticeably disgusted by this request.

OPAL

We have lives. We have loved ones. You can't take us from that against our will.

AMIR

You have an obligation young lady. An obligation that was stripped from you when your mother staged your death. You must now fulfill that obligation.

OPAL

An obligation for what?

AMIR

You're the daughter of Amir. That is your obligation.

OPAL

What does that even mean?

SAPPHIRE

It means your his slave now.

Amir takes a moment to take a deep breath willing himself to remain calm.

AMIR

It means as my daughter you have expectations that need to be addressed.

(MORE)

AMIR (CONT'D)

You're not just some simple peasant girl begging on the roadside. You're Opal Mo-Wang. You're a princess.

OPAL

I'm Debbie Pickford. And I'm a research analyst from California.

Amir turns to Decarlo.

AMIR

And you believe I brainwash? She's been brainwashed by your all mighty western society into being some simple secretary when she was born from greatness. How is that not brainwashing?

Amir turns back to Opal.

AMIR (CONT'D)

Choice. Is that what you think you have in your old life? Your conformed along with the other sheep. You have no choice.

Opal stops eating, folding her hands and bowing her head. She knows anymore talk will only be with waisted words.

SAPPHIRE

And how do you think you'll hold us here?

AMIR

You think your the first daughter of Amir who has had her doubts. I assure you they all come around eventually and so will you.

Decarlo looks to Sapphire who is about to bring the conversation to a more physical level. He intervenes by changing the subject.

DECARLO

I do have one request, Amir, considering this is my last supper and all.

AMIR

And what is that request Mr. Decarlo.

DECARLO
Your collection. Your Gems. I'd
like to see them.

111 INT. AMIR CASTLE - TREASURE ROOM

111

The 4-foot door to the vault opens revealing steel bars. Amir and one of his Goons puts a key in a keyhole located on either side of the door frame. The steel bars raise up.

Decarlo enters first clearly impressed by what he sees - display cases contain various antiques all made with the most precious of gems.

DECARLO
What can be said? Most impressive.

Decarlo looks to the display of Fabergé eggs examining one specifically.

AMIR
The Royal Danish made for Nicholas
II of Russia as a gift to his
mother.

Decarlo looks to another part of the room.

DECARLO
Are those frogs?

Decarlo walks to a display of finely crafted creatures sculpted in the rarity of gems.

AMIR
I'm curious about something Mr.
Decarlo. Why are you so enamored
with me?

DECARLO
My job is to take down the bad guy.
You're the bad guy, Amir.

AMIR
No. You've made it a life long
crusade. No one does that if it
isn't personal.

DECARLO
Well. What the hell right? I'm a
dead man anyway. Douglas McElhaney.
Name do anything for you?

Amir paces across the room thinking.

AMIR

European Intelligence. He and his colleagues had been investigating me and many of the people I deal with. He needed to be silenced.

DECARLO

You kidnapped his daughter, Monica. Her head was returned to McElhaney two weeks later.

AMIR

It was affective. McElhaney and his people backed off.

DECARLO

That woman was my mother.

Amir's eyes light up with understanding.

AMIR

I see. My apologies. She was a casualty of war. I understand your need to seek revenge.

DECARLO

I'm going to kill you.

AMIR

Not if I kill you first.

(To his Goons.)

Please take Mr. Decarlo out into the hills and kill him. We'll mail his head back to Douglas McElhaney.

Decarlo advances to Amir, but is intercepted by two of Amir's goons.

DECARLO

Can't do your own dirty work.

AMIR

Have a nice death.

112 INT. AMIR CASTLE - DINING ROOM

112

Sapphire looks to Opal who is acting faint.

SAPPHIRE

Are you alright?

OPAL
I don't think so. All the sudden
I'm not feeling so good.

Diamond looks to Opal then to Sapphire then ignores them both
staring into the wall.

SAPPHIRE
Excuse me. Perhaps you should take
her to the room so she can get some
rest before she passes out.

Diamond looks back to Sapphire.

DIAMOND
Father wishes you both to remain
here. He wishes to talk further.

SAPPHIRE
Opal is sick. I'm sure I'm more
than enough to keep "father"
entertained.

Diamond looks to Opal once again. She decides it best to walk
her back to her room. Diamond stands while directing her
attentions to one of the Goons.

DIAMOND
I'll be taking Opal back to her
room. Keep guard over this one.
Inform father I will return
shortly.

Diamond leaves the room with Opal.

113 INT. AMIR CASTLE - HALLWAY 113

Opal discontinues her sickly performance in light to the
mission ahead.

Diamond leads Opal down the hall with urgency.

114 EXT. OUTSKIRTS OF AMIR CASTLE 114

Two of Amir's Goons lead Decarlo by gunpoint away from the
castle towards a clearing.

115 INT. AMIR CASTLE - SECURITY ROOM 115

The door is knocked upon.

One of the security Goons looks at the monitor to see it's Diamond. He buzzes her inside.

Diamond enters the room immediately rendering the two guards unconscious with her martial arts.

She opens the security door giving Opal the all clear signal.

Opal runs into the room manning the computer terminals. Her fingers start going to work.

116 EXT. OUTSKIRTS OF AMIR CASTLE

116

Amir's Goons force Decarlo to his knees. They stand behind him execution style with weapons in hand.

Rounds from a weapon with a silencer can be heard. Both goons get a bullet to the head. They drop to the ground.

Decarlo is genuinely surprised.

Marcello and Antonio help Decarlo to his feet walking him behind rock coverage. There Decarlo spots Tiger and Sergeant Franco.

DECARLO

I'll be a son of a bitch.

MARCELLO

Well. According to Sapphire you are.

Decarlo gives Marcello a stellar look.

Sergeant Franco interrupts.

SERGEANT FRANCO

It wouldn't be gentlemanly to let those lovely ladies go into the lions den all on their lonesome would it?

DECARLO

I would dare say no.

Opal calls out to Sergeant Franco's unit.

OPAL

(Through the earpiece.)

Sergeant. You're all clear to make your entry. Make your move and make it soon.

Sergeant Franco hands Decarlo a transmitter and a weapon.
Decarlo places the transmitter within his ear.

SERGEANT FRANCO
You heard the lady. Let's go blow
shit up.

117 INT. AMIR CASTLE - DINING ROOM 117

Amir enters the rooms surprised not to see Opal nor Diamond present.

Before he can ask Sapphire offers up the information.

SAPPHIRE
Opal was feeling sickly. Diamond
brought her back to her quarters.

Amir sits in the chair across from Sapphire gazing in her eyes for a few seconds.

Sapphire doesn't crack giving no expression towards her lie.

AMIR
I'm trying to make an effort her
with you? You're making it
difficult.

Sapphire leans forward.

SAPPHIRE
Am I? You want to show a leap of
faith. Let me see Andelise Deville.

118 INT. AMIR CASTLE - SECURITY ROOM 118

Opal monitors the security cameras directing Sergeant Franco's unit to the best spot to engage.

OPAL
You've got two guards in the front
foyer. Multiple targets around the
facility. The first sign of trouble
they'll be on you pretty quick.

119 EXT. OUTSKIRTS OF AMIR CASTLE 119

Sergeant Franco and his team position themselves for the attack.

SERGEANT FRANCO

Get yourself deeper inside. We're coming directly through the front door.

120 INT. AMIR CASTLE - SECURITY ROOM 120

Diamond and Opal prepare to leave the room.

OPAL

We're going to get Sapphire. We'll meet you inside.

Opal throws down the headset as both girls run out of the room.

121 EXT. OUTSKIRTS OF AMIR CASTLE 121

Tiger fires a mortar round into the front entrance blowing it all to hell and killing the two goons directly inside.

Sergeant Franco and his men advance.

122 INT. AMIR CASTLE - DINING ROOM 122

Amir stands to his feet as soon as he hears the explosion.

Sapphire jumps out of her seat grabbing one of the handles throwing it into the Goon standing directly behind her. The chair shatters. The Goon drops to the ground.

Sapphire leaps to the second Goon who she spars with for seconds until jumping up holding his head tightly with both arms. She spins breaking his neck.

The third Goon grabs Sapphire from behind. Sapphire flails her legs unable to break from his grip.

AMIR

Kill her.

123 INT. AMIR CASTLE - HALLWAY 123

Two unsuspecting Goons lay dead on the ground.

Diamond wipes their own blood off her blade with their shirts.

Opal picks up a weapon one of the Goons dropped.

DIAMOND
Do you know how to use that?

OPAL
Not in the least.

124 INT. AMIR CASTLE - DINING ROOM 124

Opal and Diamond break into the room.

Opal shoots one of the Goons.

Diamond takes the other one down with her sword.

Amir is nowhere to be seen.

Sapphire brushes herself off.

SAPPHIRE
(To Opal.)
You can use a gun?

OPAL
I've just never killed anyone
before?

Sapphire brushes Opal's shoulder with her hand with understanding.

SAPPHIRE
(To Diamond.)
So you're with us.

DIAMOND
Did you have any doubt?

SAPPHIRE
(Shaking her head.)
Yes.

125 INT. AMIR CASTLE - FOYER 125

Sergeant Franco and his men make haste taking the foyer. They advance inside.

Between gunfire Tiger randomly quotes lines from the movie "Jarhead".

TIGER
"If ill, go to sickbay. If wounded,
call a Corpsman. If dead, report to
graves registration."
(MORE)

TIGER (CONT'D)
 If losing his mind, however, no
 standard solution exists."

With no sign of further resistance the Sergeant shouts orders.

SERGEANT FRANCO
 MOVE IN!

Decarlo breaks away from the group hoping to catch Amir in his office.

126 INT. AMIR CASTLE - AMIR'S OFFICE

126

Amir's daughters line the hallway to his office.

Sapphire, Opal, and Diamond appear walking past the line to the office door. They walk inside.

Amir's daughters pull their bladed weapons in preparations for a fight.

AMIR
 NO!

Amir walks from behind Amethyst and Ruby. His shirt is off. In his hand he holds a sword.

AMIR (CONT'D)
 I will not have sister against
 sister in the house of Amir.

Amir turns to his daughters.

AMIR (CONT'D)
 I want you all to go. You know
 where. We will fight another day on
 our terms not theirs.

JASPER
 We won't abandon you, father.

AMIR
 You'll do as you're told. We'll be
 together soon. Now GO!

Hesitant, the daughter's of Amir clear the room.

Only Sapphire, Opal, and Diamond remain.

Amir sits in the middle of the room Indian style. He begins to meditate.

SAPPHIRE
What the hell are you doing?

Diamond leans down to Amir.

DIAMOND
Father? Please stand. Father?

Amir pushes Diamond away.

AMIR
You ARE not my daughter. You have
BETRAYED ME.

Diamond is clearly hurt by her father's words.

Decarlo enters the room.

AMIR (CONT'D)
So you live.

DECARLO
So far.

Amir stands whipping his sword back and forth in the air in front of him.

AMIR
I wish you were an equal with the
blade, Mr. Decarlo. There's honor
in dying against a worthy opponent.

Decarlo outstretches his hand to Diamond.

Diamond hands Decarlo her sword.

Decarlo whips the sword in the air in front of him.

DECARLO
I've trained since I could hold
one.

This brings a glow of excitement to Amir's eyes.

Decarlo crosses his sword with Amir's sword.

Amir pulls his sword away saluting with it. He then drops it to the ground.

AMIR
Perhaps someday we'll find out who
is the better.

Decarlo moves his blade to Amir's throat.

DECARLO
You pick up that GOD DAMN sword!

AMIR
You better kill me today. Because
tomorrow...

Decarlo punches Amir to the ground.

DECARLO
PICK UP THE SWORD!

Amir wipes the blood from his lip.

Sapphire places her hand on Decarlo's shoulder.

SAPPHIRE
He's destroyed countless families.
Let the world decide his fate.

Decarlo hands the sword back to Diamond. He walks face to
face with Amir.

DECARLO
Amir Mo-Wang. You're under arrest
for crimes against humanity.

FADE OUT.

INT. GSA - DECARLO'S OFFICE - DAY

Douglas McElhaney enters the room with a bottle of booze.

DOUGLAS
Do you have glasses?

Decarlo lifts his head from his laptop acknowledging his
grandfather's entrance.

DECARLO
I do.

Decarlo opens up the desk drawer producing two glasses not
entirely crystal clean.

DOUGLAS
You know the word of the day?

DECARLO
What's the word of the day?

Douglas pours the booze into either glass.

DOUGLAS

Pleased. Pleased is the word. I'm pleased that the bastard is behind bars. The council is pleased that the Gems Initiative was a success.

DECARLO

For their own political gains I'm sure.

DOUGLAS

Of course.

(Beat.)

And you should be pleased as well.

DECARLO

Why am I pleased?

DOUGLAS

You vindicated your mother.

DECARLO

It feels like a hollow victory.

DOUGLAS

Wasn't that our agreement? To cripple him not kill him? His empire is gone. His collections dismantled.

Decarlo takes a drink of booze.

DECARLO

He gave himself up for a reason.

DOUGLAS

What other choice did he have?

DECARLO

I don't know.

INT. AMIR'S CELL

Amir is reading his book aware of the presence of his daughter.

AMIR

Why do you insist on seeing me?

DIAMOND

I don't want you to be alone.

AMIR

Are you afraid I'm going to get a conviction? Given a death sentence?

DIAMOND

I think you've done some unspeakable things. I just want you to know someone is there for you.

AMIR

I don't want you to be there for me Diamond. You're dead to me. Understand?

Amir returns his attentions to his book.

DIAMOND

I'll see you tomorrow, father.

INT. ALEX MCGRAW'S HOME - LIVING ROOM - EARLY MORNING

Alex McGraw sits on his couch sipping his scotch.

DIRECTOR MCGRAW

I knew this was going to happen. You're leaving me. First my wife and now you.

INT. GSA - MISCELLANEOUS OFFICE

Opal sits in an empty office to use the phone.

OPAL

Catherine left you again?

INTERCUT AS NEEDED

DIRECTOR MCGRAW

She always thinks I'm having an affair. You call me in the middle of the night and instantly I'm having an affair. I wish I had time to have an affair.

Opal is laughing at this point.

OPAL

She'll be back.

DIRECTOR MCGRAW

I know she will. Will you be back?

OPAL

I don't know. I've been offered a position here. I'll be with my sisters. It feels right.

DIRECTOR MCGRAW

Heh. You've been looking for your family for a long time. This is probably the only reason why I'm not pissed off right this minute. Just remember I'll be calling for favors.

OPAL

I'll be doing the same.

DIRECTOR MCGRAW

Take care of yourself. We'll miss you.

Opal hangs up the phone.

INT. GSA - HALLWAY

Diamond stares out the window fighting back her tears.

Opal walks by noticing her.

OPAL

Diamond? Are you alright?

DIAMOND

I don't know what I'm doing. I don't know what to believe.

OPAL

That's something you'll figure out in time.

DIAMOND

(Mimicking Amir.)

There's no mercy. There's no compassion. Those are only signs of weakness.

OPAL

You'll move from out of his shadow.

DIAMOND

It's a dark place and I don't want to be there anymore. But that's all I know.

OPAL
You don't have to go it alone
anymore. We're here to help you.

The two sisters hug.

EXT. ANCONA, ITALY - SHIPPING YARDS

Sapphire walks down the pier being waved to and greeted by old friends who knew her as a little girl. Her destination is her father's boat the "Lo zaffiro".

Luigi is taking a snooze.

SAPPHIRE
Sleeping on the job?

Luigi smiles as he opens his eyes. He's pleased to see his daughter.

LUIGI ALBERTINI
I'm not the young man I used to be.

SAPPHIRE
How are you, papa?

Luigi stands helping Sapphire onto his boat.

LUIGI ALBERTINI
Papa? Papa? You haven't called me
Papa since you were a small child.

SAPPHIRE
I know. I just miss saying it.

Luigi and Sapphire sit in silence for a moment.

LUIGI ALBERTINI
I've missed you.

Sapphire hugs Luigi.

SAPPHIRE
I've missed you too. And I've been
stupid. And I'm so sorry.

LUIGI ALBERTINI
You have nothing to be sorry for.

SAPPHIRE

You're wrong. I blamed you for
mama's death, but the simple fact
is there was nothing that could've
been done. You were my excuse to
run. To forgot. But the whole time
I stayed away I so badly wanted to
see you. I denied myself.

Luigi wipes the tears from his daughter's eyes.

LUIGI ALBERTINI

Stubborn. Very much an Albertini
trait.

SAPPHIRE

I met my biological father.

LUIGI ALBERTINI

Amir Mo-Wang. I read the papers.

SAPPHIRE

He was the exact opposite of you.
He took what he wanted with out
working for it. He had no love for
his children. He was so enamored
with himself. It woke me up to how
stupid I was being.

LUIGI ALBERTINI

The guilt doesn't solely rest on
you.

Sapphire stands dragging her father by the hand.

SAPPHIRE

Come on.

LUIGI ALBERTINI

Where are we going?

SAPPHIRE

You're going to take me to dinner.

LUIGI ALBERTINI

I can't just leave the boat. I have
work to do.

SAPPHIRE

You're working days are over. The
next time you fish is going to be
off the bow of a yacht.

EXT. MET - ROME ITALY - EVENING

The MET is one of Italy's finest restaurants. Decarlo has bought it out for the evening in honor of his guests; Douglas McElhaney, Sister Shai, Sergeant Franco, Marcello, Antonio, Tiger, Luigi Albertini, Sapphire, Opal, and Diamond.

Sapphire walks Luigi over to Decarlo.

SAPPHIRE

The MET. Very nice. The MET is closed on Mondays.

DECARLO

Not this Monday.

Decarlo extends his hand out to acknowledge Luigi's presence.

DECARLO (CONT'D)

You must be Mr. Albertini. Sir. Very pleased to meet you.

Luigi reluctantly shakes Decarlo's hand.

LUIGI ALBERTINI

Mr. Decarlo. My daughter has told me much about you.

DECARLO

All good things I trust.

LUIGI ALBERTINI

No. She's told me everything about you.

Luigi tightens his grip on the handshake.

LUIGI ALBERTINI (CONT'D)

I'm a war veteran you know.

Marcello breaks away from the conversation with his unit to engage Diamond who stands alone at one end of the restaurant.

MARCELLO

Diamond.

DIAMOND

Hello.

MARCELLO

Nice night.

DIAMOND

It's Italy.

MARCELLO

True. Can I buy you a drink?

DIAMOND

There's no need. This is Mr. Decarlo's treat.

MARCELLO

What I meant is...would you like to go out together sometime.

DIAMOND

We are out together.

MARCELLO

I meant with less people. I mean less people we know. Just you and me going and doing something with none of these people around.

Opal is conversing with Sister Shai and Douglas McElhaney paying little attention to what they're saying as she spots Diamond talking with Marcello.

Once Marcello walks away Opal walks over to Diamond.

DIAMOND

He wants to take me to dinner. I don't know about that.

OPAL

It's called a date. You just need to show up and look pretty and he buys you dinner.

DIAMOND

I'm uncertain if I'm prepared for a date. I've never even been on a date.

OPAL

No worries. Big sister Opal will assist you in proper etiquette. Just make sure you bring the sword.

Decarlo clangs a butter knife against a crystal goblet in order to get everyone's attention.

DECARLO

Thank you all for coming. It's everyone here who was instrumental in bringing Amir Mo-Wang to justice where he so rightfully belongs.

Sergeant Franco and his men clap their hands and let out a couple hoots and hollers.

DECARLO (CONT'D)

Although the politicians will take most of the credit. Let them have the credit. We know better. I know we lost some people. Some really good people. Let's remember them and dine in their honor. This is your night. Enjoy it.

A GSA agent walks to the middle of the outdoor setup to hand Decarlo a phone.

The Gems; Sapphire, Opal, and Diamond are the only ones curious as to what is transpiring.

DECARLO (CONT'D)

Escape? How did he escape?

INT. MARSEILLE, FRANCE

Five men (France, England, Germany, Spain, and Italy) in silhouette stand around a conference table fixated on their speaker phone.

SPAIN

It was during transport. There was an ambush. Several of our men were killed. A couple dozen of his men were also killed.

EXT. MET - ROME ITALY - EVENING

Decarlo is livid as everyone else looks to him in disbelief.

DECARLO

I handed him over to your custody? You had to hold one man and you couldn't even do that?

Tiger brings up the news footage on his iTouch showing a street filled with emergency vehicles.

INTERCUT AS NEEDED

ITALY

We could of never fathomed the amount of resources they would of put into his rescue.

DECARLO

Because you don't know him. You bunch of bureaucratic jackasses. It's going to be kind of hard to have the blame fall elsewhere on this one isn't it?

FRANCE

We understand your anger, Decarlo. The fact is Amir is free. We want you to get him back.

DECARLO

None of your bullshit this time?

FRANCE

You have our full support. Anything you need.

Decarlo cuts off the connection.

DECARLO

I don't know how it could be possible, but Amir has escaped.

SAPPHIRE

We heard.

OPAL

Let's go get him.

INT. AMIR'S PRIVATE JET - SOMEWHERE OVER ASIA

Amir sits quietly looking outside the window of his Jet plotting his revenge.

Andelise Deville sits at his side.

EXT. AMIR'S PRIVATE JET

Amir continues to look outside as the plane moves away from the camera.

FADE TO BLACK.

THE END